

MCGILL DAILY *Culture*

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THE RECESSION (according to StatsCan) is now officially OVER! Alright. Let's go out and get hammered.

— Where to?

— Well...

The recession may be over, but not soon enough for one of Montreal's landmarks. Les Foufounes Electriques (the Electric Buttcheek for those of us in the know) announced last Tuesday, during a hastily arranged press conference, that it was some \$600 000 in debt, and was forced to shut its gates. Forever? That remains to be seen.

Three or four years ago the Montreal music scene could be described as great. Great is a relative word, of course, but suffice to say that it was a hell of a lot livelier than it is today. People went out and saw bands. The whole scene was pretty supportive and generally positive.

Today the picture is a different one. We may not be in a recession today, but that's just StatsCan bullshit. No one has any more money now than they did a month ago — when apparently we were still in a recession. People don't go out to clubs as often as they used to, and when they do they'd rather feign Extasy-induced euphoria to evil synthesizer samples than get down and thrash to music actually performed on instruments. It doesn't matter that everyone now has Pearl Jam in their CD collection.

Inevitably there were victims of these depressed economic times. Naturally the government made damn sure it was not a loser; the fallout of that was that we the taxpayer are.

In this case we don't lose out directly, of course — we rarely do. But indirectly we can trace it all back to Brian and his vicious, lying cronies up there on Parliament Hill.

[Special Note: being a writer for the McGill Daily I am of course just taking this opportunity to indulge myself in a little anti-government propaganda. My digression really has little bearing on today's topic; however I felt I couldn't miss this chance to make slanderous and unsubstantiated attacks on our country's ruling body. I feel better now...]

One of the casualties of our recession (depression?) has been the entertainment industry. I'm not talking about Madonna, of course — there's been far too much talk about her already, which is perhaps one of the reasons she has done so well over the past few years while most entertainers are biting the bullet. No, I'm talking about our local entertainment scene. Les Foufounes Electriques...R.I.P.

The Electric Buttcheek was for a decade the fortress of the "alternative" scene. I won't say an era is ending, because it's not, but Foufounes' reasons for closing are perhaps indicative of a trend that should cause concern. People, or

rather, most people, simply do not give a shit about Montreal's music scene. They don't go to gigs, they don't support in any way what was once a lively and thriving scene. Could it have been the next Seattle? Maybe not, but rest assured that Seattle bands didn't come about without staunch, solid local support in the years before the corporations glued onto them. At least, most of them didn't.

What is left in Montreal? La Brique is closing, in favour of a techno club; its swan song is tonight, featuring Pigface. Foufounes is already gone, although a salvage operation is in the works as you read. Two locations of appropriate size to showcase Montreal's local talent. Where will that talent go now?

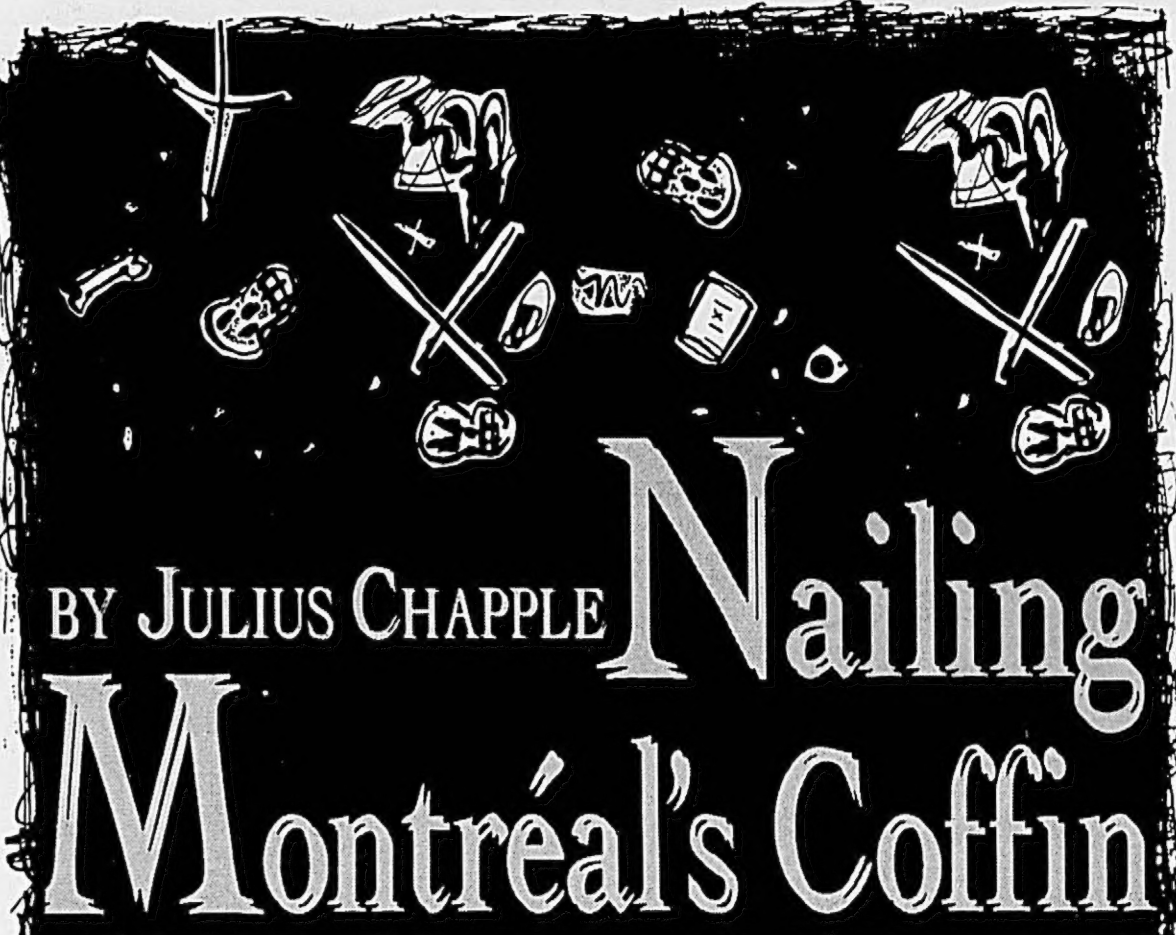
The great thing about Foufounes was that it was willing to take chances on bands. These days, few places of capacity are willing to take the same chances. For some, that spells d-i-s-a-s-t-e-r.

FOR CEDRIC MORGAN, an independent promoter, mostly of reggae, the loss comes as a huge setback. "We were hoping to use Foufounes as a headquarters," he says. "Now we will have to go back to the more local venues, church halls, things like that. Foufounes was a downtown club, they brought in the students, the college scene. Now the situation is much more limiting." Indeed. Who wants to trek out to Cote des Neiges to see a gig in a community hall when reliable, recognizable music can be heard only feet from your apartment?

It was their support of local talent that seemed to land Foufounes in the red. However noble the intent, producing live shows these days in practice is pretty well a guaranteed money loser. The high cost of electricity, of staff, and most of all of government taxes made even a sell-out crowd of 450 a financial loss. And if you're continually showcasing local talent, where capacity audiences do not normally happen, you found to lose even more.

Foufounes' employees are rallying, but how successful they will be remains to be seen. The staff is meeting with creditors in early February, to decide on what can be done. Sylvain Houde mentioned a co-op as a means of reviving the club — for that we will just have to wait and see.

Even if Foufounes manages to get back on its feet, a difficult task at best given an outstanding debt in the region of \$600 000, its temporary closure is one more nail in the coffin of Montreal's underground scene. Some ten show-bars have closed down in the last four years, and more have scaled back the number of live productions they do. Now that Foufounes is gone, there are few locations with size, and balls, to try and give local talent a slight



break.

If show-clubs are shutting down for financial reasons, it is slightly alarming to see how many are opening to play canned music. It appears to be the new wave; the trends in grunge notwithstanding. And La Brique is heading down that road. Rumour has it that Foufounes is going the same way, should the employee takeover fail.

All this cashing in on current musical tastes, as fun as it might be, has a definite down side. For the owners and investors, it's a pretty good financial bet. After all, canned music is cheap, and pretty much guarantees crowd satisfaction. James Brown Is Dead will get kids (usually well off and decked in the current rave gear) out on the dance floor and drinkin' beer, while groups like B.A.R.F. may offend and certainly do not promise the same enthusiastic crowd grinding to their inner beat.

ON THE DOWNSIDE — Montreal will suck. If support for a local talent base dwindles away completely, as it appears now to be in danger of doing, not only will we lose any future "name" bands (everyone starts somewhere, right?), but outside groups will see just how we feel about music that isn't locked into the Top 40.

2 Unlimited may be great on E, but try an hour and a half stone cold sober and see how you feel about it then. If Montreal doesn't give a shit about its own talent, why the hell should anyone else come here and play?

Not everyone is wiping away the tears though. Indeed, for some the death of Foufounes may bode very well. For Dominique Miklosi of La Nausée, the news is, while tragic, definitely not bad. He sees this as an opportunity for expansion. In fact, right now the club is being remodeled, to pick up the debris of the Foufounes explosion. "This will be good for La Nausée. I think we will be a busier club, but we will choose. For the

last couple of months we have been cleaning up our clientele; no more punks, no more powderheads. We'll take the best of it. I think it will be good for us."

OF COURSE, Miklosi also recognizes what Foufounes' closure will do to the local scene. It's sad, he says; however, he believes the slack can be taken up by the smaller clubs like Purple Haze or Jailhouse Rock. He himself is currently planning a way to cash in on the La Brique's remains as well, and from the sounds of it, he's got a good thing going.

"La Brique was a 'big show' club, but there was too much open space. What do you do after the show? It's like trying to have fun at the Spectrum."

The new La Nausée will have more closed space, but with an expanded capacity of 400+, it will be able to host groups on the scale of Me Mom and Morgentaler, or Bootsauce. But probably no one smaller.

But even for smaller, less well-known bands this could be a good thing, according to France Chevalier of Cargo Records. She remains optimistic about the situation. "It's pretty sad," she says. "For the last while, Foufounes was mostly metal, but it was still perfect for some bands — Jesus Lizard for example. I can only hope that other venues will expand. I wouldn't want to see Montreal become kind of a musical suburb of Toronto, and have no touring bands come because it's not an important city."

She notes that already other clubs have taken up some of the slack. Jailhouse Rock has booked a few different bands; Hell's Kitchen, Café Campus — it's not like there aren't other places to go. She says the closing is "not a good sign, but maybe it might move people's butts to smaller venues, get them out again." Indeed, a Fall Down Go Boom gig on Saturday at Club Soda saw a crowd filled with local celebrities: Bliss, Rhododendron, the Waltons

to name a few. Chevalier figures that if there had been a band at Foufounes, support would not have been nearly as great.

Some local bands, like Grimsunk are positive. "There'll be other places; some will be good; some will suck. It'll be a shaft for some out-of-town bands, but good for the local scene. It (Foufounes) was turning into a bar — the show scene was kind of fucked."

Grimsunk sees this as strengthening the local scene, getting back to smaller promoters, and more local bands.

BUT IS THEIR confidence unfounded? To a certain extent, anyway, things do not look so good.

The owner of the Jailhouse Rock, Jacques Corbo, blames the spate of show-bar closures in recent years not on the recession, although he admits it is a factor, and not on the government, which charges exorbitant fees for drinking permits, concert permits, taxes, etc., but rather on poor support. Jailhouse Rock has few plans to change — Corbo expects a slightly larger crowd, and is now offering more shows during the week, but he says that there's not much of a future. Apparently people don't care to see bands anymore.

However people feel about the future, the atmosphere that permeated Foufounes will not be easy to rediscover elsewhere. Most bar-owners I spoke to were definite in their views that not all the elements that popularized Foufounes would be welcome in their establishment. So if you've got dreads, an earring in your nose or a penchant for closely shaven scalps and combat boots, you have reason to grieve. And if they'll let you in to other locations, then get off your ass and go — maybe again someday soon you can bask in the dope-sweetened atmosphere of Foufounes Rein-carnate.

comment

"Gen Xers?" "Slackers?" Please.

The 'Generation X' mythology was vaguely compelling at first. It really was. Fashioning 'McJob'-trauma and game-show banter as an ideology was hard to resist. So was the chance to further lambaste creepy fortysomethings who still pine for their (pre-sellout) hippie days. But that was all before I realized that the most intriguing aspect of the Gen X phenomenon is the fact that it refuses to go away.

For over a year now we have been threatened and shamed into fearing in the impending crisis of a "New Generation Gap". A tirade of magazine articles (*Time*, *Details*, *The Atlantic*), newspaper editorials (hundreds across the continent - just add mine to the pyre), and radio shows (CBC had both an hour on 'Morningside' and 'Centrepont' just last week) have successfully duped many of us into believing the rhetoric that Xers are a disillusioned, inarticulate mass of restless, apathetic, angst-wrought youths.

Now aside from the more obvious objections I may have for this character sketch, I have one big bone to pick with this trend. Far, far too often this high-horse pontificating has been done by didactic, belligerent old-folk — leaving no room for their victim's response. While they gleefully flay us alive, we are left with no option but to meekly whimper in the sidelines. Figures. Isn't it just like those narcissistic Boomers to, once again, slip their way into the limelight — even when the talk is about us.

My suspicion is that most of this Gen X hype has been fabricated and sustained as a means of 'marketing the millennium'. Through labelling and packaging our generation, as lame and unthreatening, we become an easy colour-by-number outlook for the 21st century. Not only are we pigeonholed, *en masse*, but we are targeted to appease the fear of young-blood competition for Boomers.

What was once a charming metaphor for a generation's frustration with mall-culture and a dwindling job-market has clearly festered into our exploitative enemy. And since I don't accept for one minute that "we", as a generation, can be defined by this or any other terminology, I'd really like to can the X lingo.

And as for that grunge-thing I've heard so much about, don't get me started.

Chlöe Town

letters . . .

Eheu! Ecce error!

To the Daily:

Although I was on the same bus trip to Washington, D.C., as Neal Colgrass, I fear we may have attended different Inaugurations.

While only mildly insulted by the article's objectivity, I feel compelled to offer an American perspective to balance this out. I don't know, maybe when you don't vote in an election you can only look at the situation with a critical eye.

Personally, I had the time of my life scamming tickets to the Inauguration (through the wonder of connections — ooh) and just being there to see a huge weight getting lifted from Washington as I waved bye-bye to George Bush in his helicopter. For the first time in my life (hum "The Star Spangled Banner" here), I was proud to be an American. You just can't understand the importance of "change" unless pretty much all you've ever known is control of the right.

While I am known to be a bitter cynic and realize that Colgrass' attitude

is befitting to what we have come to expect of the *Daily*, I've gotta say that he and Tocqueville can go jump in a lake. Yeah, my president is a "bonified" (big sic) star — and he can spell, too. (You might want to check that list of "SHUR-2-PLIEZ" Latin phrases again.)

With due respect,

Jennifer Ralston
U2 Humanistic Studies

Ed. note: Mr. Colgrass is in fact an American citizen, and would have voted (for Bill) had the U.S. government responded to his request for an absentee ballot.

What?

To the Daily:

If one had to summarize the opinion submitted by Omar Sartawi and Mohammed Kadry (*Daily*, January 20), one word comes to mind: "What"? What is the connection between the state of Israel achieving prosperity and stability over the last forty years and the Palestinian deportees who were deported from Israel on December 17, 1992.

The article claims that Israel's success

Shakti provides a space for women of colour

Opinion by Minelle D'Souza and Mridu Chandra

Images in the media accommodate for the lack of Western identity by mixing cultures and materials in artful abandon. Beauty is easy enough to buy in this society; packaged deals in department stores offer quick solutions to white escapist fantasies.

Cultural Appropriation. You thought you'd heard it all. A white woman with a nose ring is sexy; an

Indian woman with a nose ring is traditional. Linda Evangelista in a Native headdress is hip; a Native woman is just wearing her "costume".

Women of colour have been excluded from media images of beauty. Unable to find cosmetics suitable to their skin colour, and uncomfortable with their undue exoticification, the Shakti Women of

Colour Collective invites you to an open forum on the inherent racism and sexism in the media.

Shakti has been active since November, and has fostered a much needed space in which women of colour may define and direct themselves. The collective offers an informal atmosphere in which these women can take back their right to represent themselves. Our first open meeting is sponsored by Sexual Harrassment Awareness Week and takes place Friday, January 29, in Shatner 310 at 11h30.

. . . letters

is directly proportionate to the hardships endured by the Palestinian people, yet no evidence is provided. The example of Resolution 799 being rejected by Israel might be looked upon as a violation of human rights, but it cannot be looked upon as cause and

effect. The Palestinians were deported because they identify themselves with a terrorist organization that claimed the lives of six Israeli soldiers.

This coming week an Israeli court will decide whether or not the Israeli government violated basic human rights

by deporting the Palestinians. One thing is certain: the Palestinians are very fortunate that Omar Sartawi and Mohammed Kadry are not the attorneys representing the deportees.

Joseph Bensmihen A.A. B.A.
Political Scientist

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



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The McDonald's of newswweeklies opens another franchise

The Montréal Mirror will soon be facing some fierce competition. The publishers of *Voir* Magazine are launching a new English-language weekly.

Hour, the new magazine, is described by publisher Pierre Paquet as "picking up the slack between the *Mirror* and the *Gazette*."

It's a move that has impressed the business press, but it is seen by many faithful *Mirror* readers as a hostile intrusion motivated only by money. And people at the *Mirror* don't believe there's enough room for another English weekly.

THE LAUNCH of *Voir*'s new English magazine is shrouded in rumour and speculation. Two ex-*Mirror* employees, both important figures at the *Mirror* in their time, have gone over to *Hour*. Lubin Bisson, who was in charge of distribution for the *Mirror* is now Director of Operations for *Hour*.

Martin Siberok, who was a member of the editorial board of the *Mirror* for three years starting in 1985, and who for the past two years acted as Film Editor, was as he puts it, "headhunted" by *Voir* and is now Editor in Chief of *Hour*.

And the resumé of several other *Mirror* contributors have been piling up on his desk, he said.

Some observers have said the emergence of *Hour* has a lot to do with how the *Mirror* is run. The *Mirror* has been the only alternative English-language magazine in Montréal for eight years, and this has made its management a little too comfortable, they said.

With its monopoly status on the alternative press scene in Montréal, the *Mirror* has been able to operate as "a small fiefdom", exploiting and mistreating its employees, claimed one person formerly associated with the *Mirror*.

The *Mirror* is known for paying its writers and photographers badly, and freelancers are apparently not all paid on an equal scale. "At *Voir*," said Nanthia Kumar, a news writer who left the *Mirror* under unpleasant conditions, "all freelancers get paid the same amount. Photographers get professional fees. I don't think that happens at the *Mirror*."

No comment

Nobody the *Daily* spoke to who has worked for the *Mirror* had anything very nice to say about the paper's labour relations. When asked about working conditions at the paper, their response was a unanimous "no comment," which, said Siberok, is telling.

"I'm not the first reporter to leave the *Mirror* under weird circumstances," said Kumar. "It came to a point where I had to either just shut up and do my job or leave. The *Mirror* treats its writers with contempt."

by Jane Cluver



Martin Siberok, now Editor in Chief at *Hour*, was not surprised to hear this. "I know there are some very good people out there who weren't treated fairly at the *Mirror*," he said. "When I look at *Voir*, there have been writers who have worked there for four, five, six years. It's a very different story at the *Mirror*." Most staff writers who pass through the *Mirror* only stay for a year or, at most, two.

The treatment of *Mirror* workers doesn't seem to have anything to do with budget constraints at the paper. According to one estimate, some of the *Mirror*'s advertising salespeople earn well over \$50 000 a year.

The *Mirror* doesn't look like it's short of money. Pierre Paquet, the publisher of *Voir*, tried to buy the *Mirror* in October. While all the parties involved in the negotiations are tight-lipped about what offers were made, some claim the *Mirror* could be worth well over five million dollars.

When the *Mirror* began publishing eight years ago, it was launched as a non-profit collective. The editors (fresh from the *Daily*) wanted to put out a magazine which would speak to English-speaking Montréalers in a way the *Gazette* and small neighbourhood papers simply weren't doing. It was meant as an alternative, a forum for publicizing local artists and current events the mainstream press wasn't covering.

Life in Hell

But many readers have observed the *Mirror* moving slowly but surely toward the right over the years, most likely in order to please their advertisers.

"They're not there because they want to champion women's rights and gay rights and the rights of the poor and downtrodden. They are in the business of making money, but they would like to pretend otherwise," said Kumar.

"I've heard comments about people reading syndicated columns in the *Mirror*," said Siberok, "and they feel it's great to have Life in Hell, but there are a lot of great Montréal cartoonists, people here who could participate and benefit."

Kumar feels the same way. "When you're working for the *Mirror*, you're not working for a collective," he said. "At an alternative paper we pretend that we're putting out a product that's going to change people's lives, that we believe in all these things, but it's bullshit. It all comes down to making money."

When it comes to the *Mirror*'s political direction, Martin Siberok is cautious. "As far as the *Mirror*'s move to the right, there's no comment there," he said. "There are certain advertising considerations that have to be taken. If you run a business you do have to do that. To be able to survive, to put out a newspaper anywhere, the bottom line is that you are a business."

According to the person formerly associated with the *Mirror*, "The *Mirror* is trying to establish credibility in the eyes of the average Montréal reader. In doing so it's abandoning its critical, left-wing approach, particularly in its cultural coverage."

Mirror publisher Eyal Kattan doesn't see it in quite that way. "The *Mirror* has matured over the last few years. We're constantly working on improving our product, and that shows in the paper," he said.

Not the good guy

All this doesn't necessarily mean *Hour* is the good guy in this story.

The publishers of *Voir* aren't starting this new paper with idealistic dreams of collective action and community spirit. It is a business venture pure and simple. *Hour* will be distributed with an up-

wardly-mobile market in mind, primarily on the West Island and in NDC.

"When *Voir* tried to buy us they threatened that if we didn't sell to them they were going to start a paper," said Kattan. "At that time they told us 'this is an all or nothing thing'."

When asked whether *Hour* is going after the *Mirror*'s audience, Pierre Paquet said no. "But obviously that's not a very big 'no'. We are going after an audience, a big part of which could be their readers," he said.

"The fact that the Montréal market is multi-linguistic is an opening in the business sense," admitted Paquet.

Kattan is a little more emphatic. "This whole thing about finding room between us and the *Gazette*, that's just a public stance. It's a joke," he said. "We all know what the truth is. They're just going for a monopoly. But you can't go out into the public and say 'I

want to take over, I want to drive someone out of business'."

Running scared

Kattan said he's not worried about losing readers or ad revenue to *Hour*. "I have full faith our readers will be able to tell the difference between a newspaper that's concerned with its readership and a newspaper that's just concerned with dollar signs."

But the *Mirror* is showing signs of running scared. Pierre Paquet wants to fill a space between the *Mirror* and the *Gazette*, and the publishers at the *Mirror* know better than anyone there isn't much room in there.

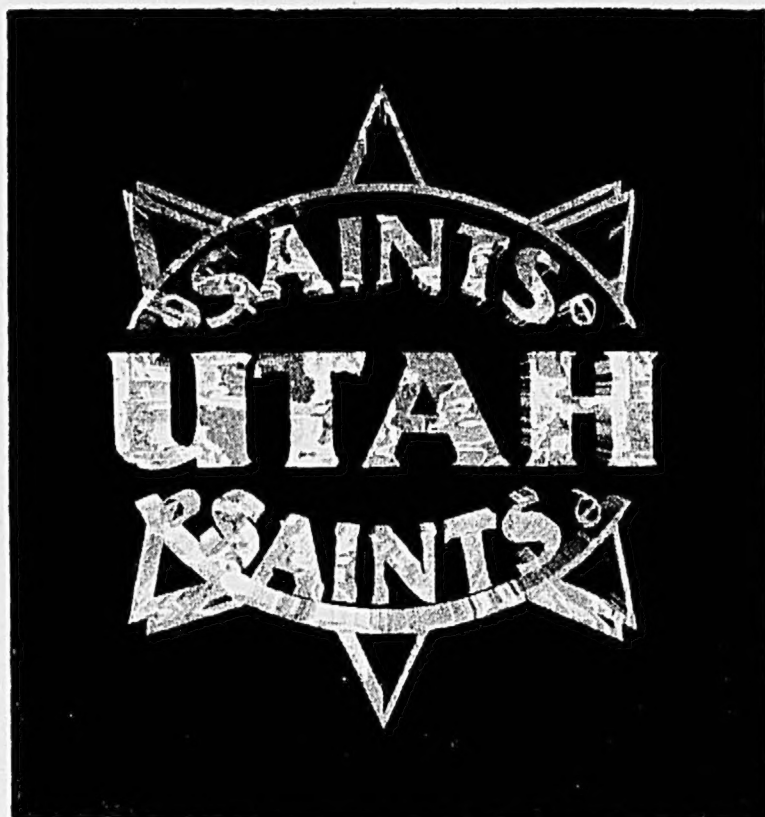
It's an open question as to how the competition with *Hour* will cause further deterioration in the working environment at the *Mirror*.

When asked if only one paper will be left standing in the end, Pierre Paquet said he thinks it's likely — "but it's very hard to predict how the market will behave towards a new paper."

Kattan has described *Voir* as the "McDonald's of newswweeklies" because of its efforts to expand into the English market and because it runs another French paper in Québec city. But according to Kumar, this is hypocritical. The *Mirror* made plans to expand to Ottawa recently, although these have been put off for the time being.

On the whole, most people who have been associated with either the *Mirror* or with *Hour* tend to think that *Hour* will be a good "kick in the butt" for the *Mirror*, despite *Hour*'s soulless arrival into the Montréal weekly market.

"As a freelancer," said Kumar, "there are so few papers that one can work for and earn decent wages from in Montréal, if another paper starts, so be it. At least this will create some healthy competition."



Enough Monkeys and Enough Time...

MUSIC

BY MUHANNED AL-NUAIMY

Utah Saints
(polygram/ffrr/london)

With the wide availability of sample technology, everybody can now be a musician. Not surprisingly, most of the stuff is pretty bad. But then again, with enough monkeys and enough time...

Two particularly talented (and highly evolved) simians from Liverpool are taking sampling to a new high. Called the Utah Saints, their new self titled debut is strictly techno.

Unfortunately, they've fallen into the classic pitfall of weekend visionaries: a couple of good ideas spread over a whole album.

Late last year the Saints took Canadian dance floors by storm with Something Good, a techno/dance number featuring Kate Bush singing "something good is going to happen" over and over. This is the first time that Kate has consented to a sample, so she must see something in it that I've missed. Even clips from her video from "Cloudbursting" are appropriated into the Utah Saints' video.

I, however, found the song simplistic, predictable and repetitive.

There are a few tracks that are going to become runaway dance floor hits, such as their UK debut "What Can You Do For Me" using Annie Lennox's voice (from "There must be an angel"). The other up and coming hit is a remake of the 1982 Simple Minds hit "New Gold Dream".

Unfortunately, they've fallen into the classic pitfall of weekend visionaries: a couple of good ideas spread over a whole album. This makes it lots of fun until the novelty wears off. That means one, maybe two spins in the CD player before a lifetime of catching coffee spills.

J.
We Are The Majority
(polydor/polygram)

J. is an East Berlin rapper with a strong political message. He is making a name for himself by rapping hard about the politics and racial injustice in Germany. His points are valid and there is no denying that there is a lot of ugly stuff going on in the new fatherland.

For North American listeners this album is fraught with problems. This man is preaching to the converted. Like most political rap, the lyrical content is aimed at those who can relate to the society in question. This is probably a highly significant album in Germany, but the message is lost on the North American ear. We

Like most political rap, the lyrical content is aimed at those who can relate to the society in question.

don't live in J.'s reality.

Unfortunately there is too little music here to make up for the political alienation. The lyrics are supported by a very basic beat that is designed as an accompaniment, not an alternative. There are no hooks and you can't dance to it.

The Assault of Laughter

An interview with former Rhino chief Charlie McKenzie

BY GLEN HARRIS

AS LEADER OF the Rhinoceros Party, Charlie McKenzie had a 1 in 4 chance of becoming the Prime Minister of Canada in the 1988 elections. He placed fifth. The entire national campaign was run on a budget of \$187.

His credo is borrowed from Mark Twain: "Against the assault of laughter nothing can withstand."

"I established a new world's record for political promises in 1988 which remains unbroken to this day. I made 41 promises in five minutes and 27 seconds on October 19th, 1988. The previous record holder was John Turner. He made 40 promises in 29 minutes and 18 seconds a week before." No steroids were involved.

Awaiting the announcement of another federal election, *The Daily* interviewed McKenzie (now retired from the Rhinos) in lieu of his recent self-appointed position at the head of a UNESCO council on humour.

"I HAD A LOT OF FUN WITH THE Rhinos, I was with them for fourteen years. The party itself has existed in its present form since 1963. It began as an extension of the Québec nationalist movement. It was an alternative to the violence of the F.L.Q. The founder of the party was a very eminent physician and humourist, Dr. Jacques Feroon. He was always a nationalist, and indépendantiste, anti-war person before it was cool. There are photographs of Dr. Feroon on Parliament Hill back in 1951 with a "ban the bomb" poster.

He started the (Rhino) party because in 1963 he was horrified by the use of violence by Québec nationalists to express their dissatisfaction with the federal system.

He thought that was atrocious and he decided there had to be an alternative way to express your dissatisfaction. He came up with the Rhinos based on an incident that happened in São Paulo, Brazil in 1959. There was an election for municipal government in São Paulo, and at that time, the candidates who were presenting

words & pictures

POWER TRIP

BY JANE TREMBLAY



CRAMPUS

BY GREG MILLARD



The local population were really pissed off. They wrote in the name of the hippopotamus from the São Paulo zoo as a write-in candidate, and the hippo won — the hippo got more votes than any of the other guys put together! The Brazilian courts overturned that election, but the news services picked it up and ran it as a wire piece, and somebody gave Feroon a copy of this clipping which he kept in his wallet for years. In 1963, when the bombing started here, he pulled the clipping out of his wallet and said we're going to start something like that here.

He chose the rhinoceros because to him the rhino was the prototype of the politician: thick-skinned, stupid, loves to wallow in the mud, will flee at the first sign of confrontation, and is dangerous only when cornered. And that to him was the perfect politician, ergo the rhinoceros.

That's how it started. It existed in French-speaking Québec for 17 years, relatively unknown to the English-speaking population, and it wasn't till 1979 that I quite by accident found them, or they found me.

I moved to Montréal in 1978 from Vancouver, and I wasn't aware that this city was so divided linguistically as well as geographically. I found myself living in a French neighborhood and not knowing a word of French at the time. I didn't know anyone else in the city and I just immersed myself into the French environment.

I always had an interest in politics, and people kept talking to me

about this whacko party they had, and one day they invited me to a meeting. At that time I didn't speak French, but I knew enough French to give the guy three dollars for a membership card and keep my mouth shut, which I did.

A year after that there was a press conference to which I was invited, and my French had developed a little more by that point. I went to this press conference and I was standing in the back of the room with a joint in one hand and a beer in the other listening to a fellow named François Gourd give the party platform.

The media showed up en masse for this particular press conference from every network, every radio station; every newspaper in the country literally showed up for this press conference. I listened to my friend François rattle off in French the party platform, I understood part of it, but not a great deal of it. At the end of the conference François said "for those of you who want the English version of what I just said, talk to the concierge du parti, who's back over there in the corner." All of a sudden, all these cameras swung around and focused in on me with this joint and I began babbling, and that's what went out on the news that night.

The next day we found ourselves inundated with phone calls from English Canada — people wanting to run, people wanting to get involved in the party and so forth. And it instantly became Canada's fourth largest political party (we have 17 registered political parties in Canada).

DAILY PHOTO: DOUG McDONALD



Former Rhino chief Charlie McKenzie

One of the things I said at that first press conference was that elections are so much fun that we should have them every six months. Six months to the day of the 1979 election, the Clark government was defeated in the House of Commons. Instantly our phones started ringing and the Canadian press was asking "Hey, did you guys really arrange this or what?"

We came out of the '79 campaign with official status. In the 1980 campaign the party took off

— we had 123 candidates and polled over a 165,000 votes, we came 2nd in two ridings here in Québec, running candidates in every province besides P.E.I. and Newfoundland.

In 1979 when I joined (the Rhinos) they started to drift away from the Québec nationalist thing quite a bit, and by 1980 it had ceased to be an extension of the nationalist movement in any way, manner or form. It became just a crack-pot party designed to have fun with the electoral process.

The party serves as a pesticide of politics, fertilizes the nation, and waters the garden of democracy. And it does. You see, the Rhinos work on a zero vote basis: the day that we get zero votes we've won. The less votes we get, the greater our victory. When you don't need the Rhinos, you've got a pretty good political system. Our vote has been diminishing in recent years, and I'm very happy to say that.

In 1987, UNESCO declared the World Decade for Cultural Development. McKenzie came up with the idea of creating an international forum on world humour as part of the Decade. He is now voluntarily leading the forum.

We're looking at how humour can be used as a positive tool for social and economic change. For instance, the roll of humour in medicine. There are any number of examples I can draw from where humour is being used by people in medicine — rehabilitation, geriatrics, post-operative humour rooms, and with children.

And the roll of humour in race relations — the joke is always the first weapon in the racist's arsenal.

Throughout the entire global human rights community we have been receiving reports on violations of human rights around the world involving humourists. Car-

toonists, standup comics, playwrights, editors, journalists who use humour but are being victimized by their respective governments.

There is the case of a Guatemalan political satirist who was taken out by the death squads about two years ago. This guy's only crime was to poke fun at the political leadership. Unfortunately in most parts of the world a cartoon can get you killed and a punch line can land you in prison.

Eventually we want to build a strong enough case that we can go into the UN Social and Economic Council and petition them to call a world conference on humour under the auspices of the UN and have a UN council on world humour, hopefully by 1997 (the end of the world decade).

We've got one case of the most popular stand-up comic in Burma who was caught and thrown in jail by the military regime. He spent seven years in solitary confinement. The day he came out, he held a press conference and told a joke about the minister of education. They arrested him the next day and he's still there now: incommunicado.

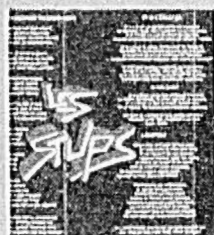
And the former Soviet Union, we don't think of them as having been very funny. But the world's largest satirical publication is *Crocodile*. It was founded by Vladimir Lenin in 1929 and had a weekly circulation at the end of the Soviet regime of 5.5 million, with a 1 in 20 readership — that's a 100 million people a week reading this magazine. They make *Time*-*Warner* look like amateurs.

If you are interested in volunteering for the UNESCO project, you can contact the World Assembly of Technical and Creative Humourists (WATCH) at:

6777 St. Dominique
Montréal, Québec
H2S 3B1



Stuff & things from CKUT



CKUT's chart is based on airplay received.

ARTIST ALBUM LABEL

Sounds that come from all over

Tom Zé	The Return of...	WEA
Carl Stone	Mom's	New Albion/Fusion III
various	Vancouver Audio Profile	Aural Tradition/Festival
Pé de Serra	Forro Band, Brazil	Welt Musik/Fusion III
Cocoa Tea	Kingston Hot	RAS
Montreal Jubilation Choir (cc)	Jubilation IV/A Cappella	Justin Time/Fusion III
Guy Klucsevsek	Who Stole the Polka? vol. 2	Eva/Wave
Isaac Oviedo	Routes of Rhythm Vol. 3	Rounder/Denon
various	Roots of Rhythm and Blues: Tribute to the Robert Johnson Era	Sony
various	Music at Matt Molloy's	Real World/Virgin

Demo Deluxe:

"Underground Sounds" (Monday 8 - 10pm 100% Canuck) top ten cassettes submitted by Rob Gauvin

The Quilters	Fuzball (EP)	self
Wallflowers	Crazy Flower	self
The Spiny Anteaters	My Feet Hurt	self
Les Stups	Toxines	self
The Inbreds	Let's Get Together (EP)	Proboscis/Funkstone
Lemnantu	De Mano de Música	self
Slaphappy Five	Rock and Roll is my Life	self
An April March	Scarlet Bliss	self
Mighty Train Revue	The Mighty Train Revue	self

If you would like information on any of the above releases, please contact Genevieve or Bryan at CKUT.

CKUT programming highlights to go: Tune in to the Thursday and Friday editions of "Off the Hour" (5pm - 6pm), CKUT's news magazine show, for a two part documentary called "Guatemala: A Curtain of Silence" featuring interviews with Rigoberta Menchu & ex-CIA officer Paul Retinger. Drop in on "A Crack in the Whoafer" Sunday, January 31st (2 - 4pm), for an interview with Velocity Girl, Maryland based Sub Poppers (emphasis on the 'pop'), who'll be playing Sunday night at the Jailhouse Rock Café. Compiled by Rob Viola and Genevieve Heistek

Cold Filter: Performance dance and sipping beer

DANCE

Cold Filtered Cabaret • Studio 303, 1993

BY CYNTHIA REYNOLDS

Dance company, Studio 303, will be presenting the *Cold Filtered Cabaret* this Saturday January 31. This show will be the first in a series of Cabarets to be performed throughout the year.

The *Cold Filtered Cabaret*, while primarily focusing on the contemporary dance, in which Studio 303 specializes, also incorporates various other art forms, such as music and theater, into the show. The organizers have gathered local performers with varied artistic backgrounds and provided them with a com-

mon forum to put on a show that transcends mainstream traditional performances.

Paul Caskey, the originator of the Cabaret, along with his colleagues has sought to provide the audience with an alternative form of entertainment. They have created what he calls a "venue that doesn't rely on a proscenium stage with the audience separated from the stage." And unlike traditional performances where the audiences is "held captive," the atmosphere of the *Cold Filtered Cabaret* is much more relaxed.

In order to achieve this relaxed atmosphere, Studio 303 has created a setting similar to a nightclub. And unlike mainstream performances, the *Cold Filtered Cabaret* has no real distinction between the stage and the audience. Both occupy the same area and the audience is thereby drawn into the performance instead of being blocked out from it. The audience will be seated in couches or at tables and served food and drinks throughout the night. The performers have been informed by Caskey that unlike previous shows in which they might have performed, at the Cabaret, they will have to compete with an audience filled with people drinking beer and talking amongst friends.

The alternative style of the

Cold Filtered Cabaret is an extension of the history of Studio 303's eagerness to explore new areas and approaches to dance since its conception in June 1989. In addition to classes in contemporary dance, Studio 303 offers dancers a unique program in what they term "body awareness." This style stresses the awareness of what each part of your body is doing and how it is moving and then incorporates this discipline into dance. Classes are offered at both the performance and beginners level.

In addition to the series of Cabarets, Studio 303 also puts on monthly shows in which they welcome independent dancers and choreographers within and outside of Montreal. Performers from New York, Italy, British Co-

lumbia and Toronto have come to participate in these events.

Much like the Cabaret, these performances have incorporated various types of artistic disciplines into a single forum, but Caskey expects that in the future these monthly performances will be geared primarily toward contemporary dance.

Cold Filtered Cabaret's original combination of different art forms, contemporary dance and an atmosphere of informality seeks to be a refreshing change for those ready to transcend the boundaries of traditional mainstream entertainment.

Cold Filtered Cabaret is presented at 327 St. Catherine in studio 303. The doors open at 21h and the show starts at 21h45 going until 02h00.

History Adds Interest to Important Work

BY BEATRICE VAN DIJK

ART GALLERIES are often frighteningly impersonal. Rows of Great Works stare down at visitors, monitoring reactions to the paintings' critically accepted merit.

Every so often, however, one of us has the opportunity to learn the history of a work of art. When that happens, a painting ceases to be an object of just light and shade, and becomes a treasure of preserved social and political history.

Such a treasure is in the possession of Jan Simons, who teaches at McGill. His family owns a portrait by the famous German avant-garde painter Otto Dix. This portrait may be lost to the public of Montréal if money for its acquisition is not provided by the Canadian government.

Otto Dix was an expressionist painter of the avant-garde movement in Germany. His best work was done during the twenties, when he did a portrait of Simons' father.

Simons' father had acted as lawyer for Dix in a case involving a family who had commissioned a portrait of their daughter, had disliked the final product, and refused to pay the commission. The judge ruled that the commission had to be paid no matter how grotesque the picture, as Dix had been granted full artistic license.

The Nazis persecuted the avant-garde movement, seeing it as a pollution of "artistic purity". Simons' father had many Jewish clients and was

also persecuted.

He helped Jews smuggle their money into Switzerland at first. Later the Simons family fled to the Netherlands and there Simons describes his father as having smuggled Jews over the Dutch-German border. Dix's painting stayed in the family's possession.

The Nazis blacklisted the elder Simons and took away the family's citizenship. Two months before the German invasion of the Netherlands, the stateless family applied to come to Canada. In 1944 they became naturalized Canadians.

Simons is still grateful that the family was given a home here. "One of the reasons I want this valuable portrait to stay in Canada, a reason we're prepared to sell it to a Montréal institution at half its retail value, is because of Canada's willingness to accept us in wartime," Simons said. "If we sold it for any less it would devalue all of Dix's work, besides making us look foolish in the art world."

Simons obviously is very attached to the portrait of his father, describing the warmth of its colours and composition eloquently. The family, however, must sell it. "This picture is too beautiful not to be on display to the public—and we can't care for it properly in a private home," said Simons.

Canada's art collections would be foolish to let a Dix painting slip out of their hands. Luckily, this country has fostered an emotional attachment in the Simons family. Without the history behind the painting, this particular Great Work by now would have been lost by Canadians to an art gallery elsewhere.

Disney films eliminate motherhood

"I told you to stay away from humans!" he thundered.
"But, Daddy, I love him!" Ariel cried. She had to see Prince Eric again.



Ariel, the dulcet-toned beauty from *The Little Mermaid*

BY KATIE BETHUNE-LEAMAN

A PARADIGM EXISTS in many of the Walt Disney Studio's classic animated films which is continuing today: that of the motherless heroine.

The Disney Studios are often seen as having regained their past glory with the release of their three most recent feature length animated films: *The Little Mermaid* (1990), *Beauty and the Beast* (1991) and *Aladdin* (1992).

These three movies, created in the tradition of the labour-intensive musical style that originally secured Walt Disney's fame as a mass-media entertainer, all contain female leads who are without mothers.

In *The Little Mermaid*, we have Ariel, the dulcet-toned ichthyological beauty whose father, King Triton, rules the undersea world she inhabits. Ariel's motherlessness is never explained.

Belle, the heroine of *The Beauty and the Beast*, is another wasp-waisted nymphet who has no mother and who lives with only her father. In this case, the father figure is a bumbling inventor, small, round and "lovable".

Most recently, *Aladdin*, al-

though featuring a boy as its central character has a princess named Jasmine who is his love interest.

Jasmine, who has been allowed to have features which hint towards her Eastern origins (i.e. she has brown eyes and wears a harem outfit), lives with her father the Sultan. The Sultan is an impotent figure-head who

shares the physical characteristics of Belle's father and like the other two fathers, dotes on his daughter, his most prized "possession".

Why have these girlish women all been depicted as motherless children living under the care of their fathers? The impetus for this influential storyline quirk can often be traced to the original fables and tales upon which the Disney Studios have based most of their movies.

For instance, in the Grimm Brothers' version of *The Beauty and the Beast*, the heroine is also motherless. In some translations her death is attributed to childbirth, in others it is not accounted for at all.

But why has this tradition persisted? If Walt Disney felt free to tamper with many of the distinguishing characteristics of their source materials, why have they not chosen to throw in an inspirational mother-figure or two?—especially in an age where toy companies and manufacturers still perpetuate the engendering of the stereotypical nurturing female, imbued from birth with maternal instincts.

If we take a quick inventory of Walt Disney's animated releases, we in fact find no mothers who

are not either animals or completely reprehensible and evil.

There is Bambi's mother who is a kind, nurturing deer... she dies. Dumbo's mother is another non-human maternal figure, and perhaps the only one of her type to make it through a film relatively unscathed.

Cinderella has a cruel step-mother while Pinocchio was conceived and created by his creator/father Gepetto who pulls off the feat in the tradition of the classical myth of Galatea and her creator. The list goes on.

If I may be permitted to clamber into the psychological armchair, then I could point out possible links with some of Freud's most popular theories. For instance, the "Elektra" complex wherein the daughter in a family desires her father, resents her mother for possessing the object of desire and, for good measure, probably hates her for depriving her of a penis.

Have the (mostly) male creators at Disney perpetuated the pattern of eliminating their heroine's main competition? Or, in the tradition of male animators drawing for their own libidinous enjoyment (for instance, the Fleischer brothers' creation, Betty Boop), have they used the animated fathers as metaphors for themselves, and eliminated the one archetype that could stand between them and their curvaceous creations? Is there any other good explanation for the overt "sexiness" of characters created primarily for a juvenile audience?

The most important question is: why this now? Why have there been no positive images of human mothers in any of Disney's films? Maybe this should be the least of concerns for anyone seeking to critique mainstream animation for children when it generally perpetuates unattainable body images for women and stereotypical societal roles.

All I know is, I want my mommy.

What Newsweek Can't Tell You

The independent magazine revolution, a trend credited greatly to the 1960s, has blossomed into a sprawling network of underground and alternative publications, each dedicated to endorsing their particular niche of popular culture.

MIKE GUNDERLOY and Carl Goldberg Janice's *The World of Zines*, explores the impact of the independent magazines by compiling a listing of various publications available on diverse topics ranging from fringe culture to spirituality, science fiction to politics.

According to Gunderloy and Janice, small magazines are generally published for the love of the material rather than market dominance. Even though most zines reach only a few hundred readers, their total audience is in the millions.

An independent publication is often the only way to keep in touch with a disparate community of fellow believers. For instance, there's one exclusively dedicated to people who collect Pez candy dispensers. It can also be a haven for others who cannot get access to information from the mainstream, commercialized media outlets.

The uniting factor in any underground publication is, however, that people have the opportunity to exist independently of big business, big government and big media. As such, the independent magazine world is a network united by the fringe, interested in the alternative, and dedicated to the unusual.

Gunderloy and Janice choose to call such publications "Zines" in order to get away from more specific definitions of alternative magazines.

THE AUTHORS argue that terms like "Underground Press" and "Alternative Press" do not carry the proper connotation for typifying the booming independent magazine trade. The former was a term of the Sixties, a way to refer to the newspapers that challenged authority. Most of these publications vanished in waves of police repression and activist burnout, while others, like *Rolling Stone*, eventually grew into media monsters.

"Alternative Press" publications, on the other hand, often conjure up images of slick, glossy magazines with slightly different slants from the national press. As the authors note, *Mother Jones* and *The Nation* are alternative, but they are too big and respectable to fall within the scope of the truly alternative.

OTHER TERMS like "Small Press" only remind one of literary magazines in college English departments or independent publishing houses. Even "Fanzine" remains a little off the mark: it does refer to the idea of a specific focus to which most independent magazines are devoted, but it carries the connotation of science fiction, comics book and music.

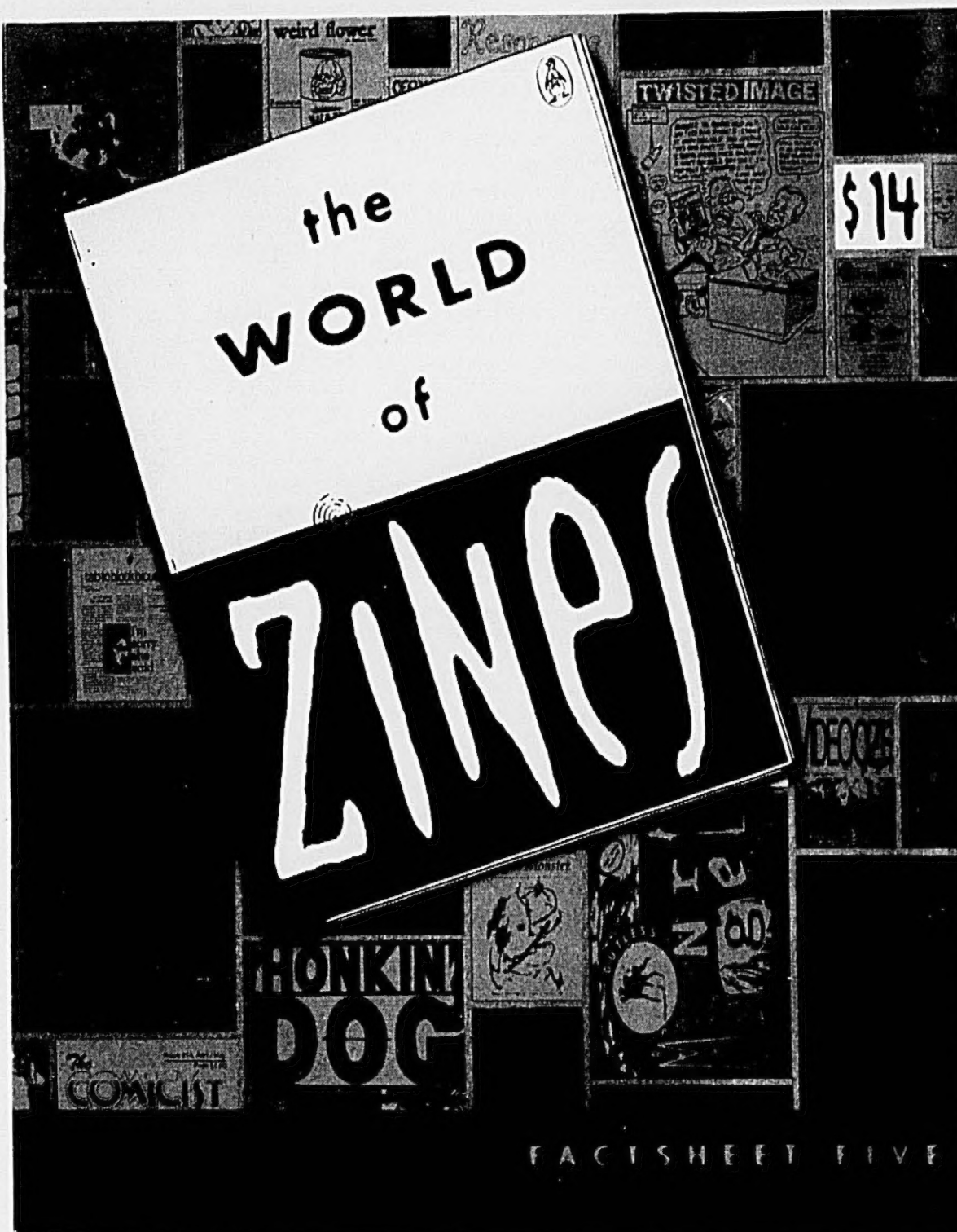
As a result of this misleading nomenclature, Gunderloy and Janice have specified "Zine" as the all-purpose contraction for a rough definition of this sub-genre. It is hard to say what defines a zine, but the authors agree that they are created by one person, for love rather than money, and focus on a particular subject.

The zine revolution is in the middle of boom that is gaining momentum. Cheap photocopying, cheap computers and cheap postage (at least in the United States) have made it easier than ever to publish a zine.

Gunderloy and Janice's book is more of a road map than a complete listing of all independent magazines. As such, it lists zines of varying foci targeted and different interest groups.

BABY SPIT Bowling News, is described as the "Zeitgeist of Bowling." The zine covers everything from the Devient Bowlers of America, to How to Find a

A GUIDE TO THE INDEPENDENT MAGAZINE REVOLUTION



FACTSHEET FIVE

BOOKS

The World of Zines • Mike Gunderloy & Carl Goldberg Janice • Penguin, 1992

BY Inderbir S. RiAR

Wife (through bowling), bowling hygiene, famous bowlers in history, and other equally unique topics. Each issue provides an alternative theme to the quintessential American sport: a satirical focus on Jesse Helms, the separation the Church and Bowling, nude bowling, and New Age bowling.

AT THE OTHER end of the spectrum is *Murder Can be Fun*, with its distinctive potpourri of topics ranging from Karen Carpenter's anorexia, historical cannibals, faith healing, and the attempt

to assassinate Andy Warhol. A recent issue ran a story on Boston's Great Molasses Flood. On January 15, 1919, a large riveted steel storage tank, holding 2.3 Million gallons, burst open, unleashing a 20' high wave of molasses. The molasses moved at some 35 mph killed 21 people and caused \$1 million in dam-

ages. Perhaps peanuts in historical disasters, but nonetheless one of the stranger means of civic destruction.

By covering a broad range of zine types and providing contact addresses, *The World of Zines* encourages its readers to get involved in the zine revolution.

More appropriately, however, is that Gunderloy and Janice provide a thorough appendix on how to produce zines by oneself.

The authors give a step-by-step guide on production, printing, bindery, mailing and finances. Easy cost-saving techniques, like photocopying and second-class mail, are discussed and contrasted against more expensive options, like desktop publishing.

What emerges from *The World of Zines*, however, is a commitment to the DIY attitude, and a confirmation in the ability of the individual to make a difference.



A silly comic from *Sensoria from Censorium*, a 'zine out of Toronto

A Combination of contradictions

A video installation explores the contradictions of human consciousness

Bill Viola's video art, which is showing right now at the Musée d'art contemporain, has been hailed the most important exhibition of video installation ever at the museum. Almost half of the Musée's exhibition space has been set aside to show the largest installation in its history.

Experiencing these six installations is like entering a timeless space, or someone's dreams. Much of Bill Viola's work explores sound, time and memory in a non-narrative way.

His virtuosity with the medium and his ability to probe human consciousness has given him a name as one of the pioneers of contemporary video. Indeed, his latest installations push the limits of perception and reality so that the viewer is totally implicated in the experience.

In *The Sleep Of Reason*, the viewer enters a room in which there is only a dresser, a vase, a clock and a video screen with a close up of a sleeping person's face.

At uneven intervals, the room and the video screen go black and the three surrounding walls light up with huge images of either the rolling ocean, burning buildings, an X-ray of a human head, a huge owl taking off, accompanied by roaring sounds. A few seconds later, everything goes back to normal.

As Viola states, "the rooms are black because this is the colour of the inside of your head. So the real location of all my installations in the mind, it's not really the landscape, the physical landscape."

Similarly, in *Slowly Turning Narrative*, the viewer can't help but become an integral part of the video experience. In the centre of the room is an immense video screen with a series of mirrors on the reverse side. Two different video images are projected, but because the contraption is turning on an axis, the images are also being reflected and distorted onto the walls.

The viewer sees his or her own reflection on the other side while a voice repeats a series of moods and actions: "the one that infects, the one that stings, the one that operates..." It is not only like being inside someone's thoughts, but the whole notion of time becomes ambiguous.

Viola's works are intricately connected to his personal experiences. In both his latest video, *The Passing*, and his installations there is a strong



Bill Viola • Musée d'art contemporain

BY VANESSA REID

sense of the inseparable cycles of birth and death, and the unity of body and mind.

It took him four years to finish *The Passing* because during that time, he experienced two life altering experiences: the birth of his son and the death of his mother. Both of these were linked by love and he experienced an awe and inexplicable beauty that comes with the passing of a person into or out of life. He said that his art seemed trivial and irrelevant compared to such profound experiences.

After a screening of *The Passing* last Thursday, Viola spoke about his art and cited Rumi, a 13th century poet whose poetry most aptly puts Viola's thoughts into words. Rumi writes that a wound is an opening that lets the light in. It is from wounds

that any artist, from a carpenter to a surgeon, creates their craft. Viola's latest work stems from the wounds that come with grief and, ultimately, love.

Many of these ideas are apparent in his installation *Heaven and Earth*. There are two wooden columns, one connecting to the ceiling, the other to the floor. At the end of each one are two video screens facing one another. In order to look at the images, one must move close to the screens because they are barely touching.

The two images are close ups of an old woman's face and that of a newborn child. The silent images reflect one another to show, perhaps, how the cycles of birth and death are connected. It is also difficult to discern the wrinkles and

breathing as belonging to one image or the other since, according to Viola, a newborn child looks like the oldest person you know.

Viola's skill and creativity with the technology is astounding. It does not hold any restraints or boundaries for him, but is a means by which his visions may be relayed. He doesn't try anything as simplistic as a message or a meaning, but layers experiences, images and concepts of time.

For every person who sees an installation or video, there is a different experience and interpretation. Each viewing involves an interaction between two people, for a personal, private space is being carved by Viola, mind to mind.

The Passing, for example, seems to have been a necessary endeavour for Viola in order to deal with the grief and joy he so intensely experienced in his life. This goes well with his belief that one must always return from where one has journeyed either spiritually or physically like, for example, from the store, from dreams, from sadness.

The video installations invite the viewer to challenge themselves. There is an underlying feeling of chaos and serenity in the exhibit because each installation has its own momentum. They can be enlightening, disturbing, exciting, calming, depending on how you react to them.

Whereas *Slowly Turning Narrative* and *The Sleep Of Reason* have flashes of movement or darkness, *Science of the Heart* has a slow rhythm. In the room is a large screen with a beating heart above a brass bed. The sound of the pounding heart engulfs the room as it slows down and stops, only to begin once again. The image itself may be graphic (an open heart), and the sound of a slowing and silent heart could be disturbing, but it is also linked to re-birth and life.

After hearing Bill Viola speak, it is clear that he is not trying to be clever or obscure. These images and concepts are part of a process for his own conscious or unconscious coming to grips with profound life experiences that touch everyone. Instead of simply presenting this, he moves into the confusion and ephemeral feel of dreams.

Both the installations and *The Passing* are a series of barriers and openings, sounds and silences, colours and blackness. Find out why Bill Viola is in a class, or even world, of his own - perhaps it's because he is at ease with the medium, or because he shows us what we know in a way we've never imagined possible. Or, perhaps it's because he combines all the contradictions in our mind, bodies and selves in a beautiful and challenging way.

It all depends on what and who you bring to them. If it doesn't make you think, it will definitely make you feel.

The Musée is open Tues. 11h-18h, Wed. 11h-21h (free admission from 18h-21h, Wed. 11h-18h; Thurs. to Sun. 11h-18h. The exhibit goes until March 14 and there are video screenings every Wed. night. Admission for students is \$2.75 with ID.

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Guatemala: Struggle for Human Rights. Presentation from student delegation from Guatemala. Wine and Pizza. Friday, January 29, 19h. Concordia, Hall Building, Room H-651, 1455 de Maisonneuve. Info: 848-7410.

McGill Christian Fellowship is having a large group meeting on Friday, January 28, 19h. Come out for an evening of singing, praise and fellowship. For more information, call Tica at 286-6129.

SSMU Alcohol Awareness Week February 8-12. Volunteers and co-ordinators needed. Meeting January 28, 14h. Union B09-B10.

The Latin American Awareness Group will be holding office hours starting this week. If you have any questions about Latin America or the group, drop by Union 413, or call 398-5280.

Lawyer John Philpot of the American Association of Jurists and member of a multi-disciplinary delegation to Cuba in November 1992, will speak on **Cuba's future: What role can Canada play?** Bring your lunch! CDAS, 3715 Peel St., 12h.

McGill Film Society presents *The Good, The Bad and the Ugly*. January 29, FDA Auditorium, 19h30.

Lecture: John Milbrank from Cambridge University will speak on "Post-Modernism, Religion and Reason." Thursday, January 28,

20h. Concordia, Hall Building, Room 767.

Meeting of the McGill Student Council. January 28, 18h. Union Building, Room B09/B10.

Lecture: Prof. Marjorie Perloff from Stanford University will speak on "Post Modernism/Fin de Siecle?" Thursday, January 28, 20h30. Concordia University, Bryan Building, room 207, Loyola Campus.

Seminar: Dr. Michael Kramer, Professor in the Department of Epidemiology and Biostatistics, McGill University, will speak on "Maternal Nutrition and Pregnancy Outcome." Thursday, January 28, 13h. Purvis Hall, 1020 Pine Ave. W., Room 25.

Lecture: Prof. Margaret Doody, Professor of English at Vanderbilt University, will be speaking on "The Goddess, the Mother, and the Deep Pit: A study of the Novel from Antiquity." Thursday, January 28, 16h. Arts Building, Room 160.

Lecture: Dr. Tom Rockmore from Duquesne University, will be speaking on "Nazism and Philosophy: the Case of Martin Heidegger." Thursday, January 28, 20h30. Concordia University, Hall Building, Room H-110. Tel: 848-2565.

Forum: "The Peace Movement and the Federal Elections." Sunday, January 31, 13h30. Centre St. Pierre, 1212 Panet, Room 204. Info: 279-4740.

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classified ads

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McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 - **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.**

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

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3 - Help Wanted

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Where is the house church on campus? St. Martha's In-The-Basement meets every Sunday, 10:30 a.m., 3521 University. Informal worship with dialogue/discussion. Info: Presbyterian-United Church Chaplaincy, 398-4104. Everyone welcome!

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Getting Married??? Start off on the right foot. McGill Chaplaincy's marriage preparation course. Four sessions, 7-10 p.m. March 11, 18, 25, Apr. 1. Newman Centre, 3484 Peel. Call 398-4104 to register. Free to McGill Community.

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10 - Rides/Tickets

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12 - Personal

Polish Students' Society, everyone interested call Ted at 365-9901 and leave a message. Students of all backgrounds are welcome.

Student Empowerment Fund: Disadvantaged groups (as per Article 2.4 of SSNU Constitution) are eligible for funding for projects involving broader Montreal community. Info 398-6800.

Make extra cash! Once again the McConnell Brain Imaging Centre is looking for healthy male or female volunteers 18+ to participate in brain research. 398-8932.

13 - Lessons/Courses

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14 - Notices

Denver. Join us on a social and spiritual pilgrimage. Meet thousands of students.

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Freaks! Get published. Easy Descent Magazine seeks submissions (under 2000 wds.) of prose, poetry, comics, anything original. Deadline: Feb. 23/93. Send to Easy Descent, 286 Laurier Ave. W., Mil., PQ H2V 2K2.

CANCUNI CANCUNI CANCUNI Wild pool parties, dazzling nightclubs, beautiful Caribbean beaches, palm trees, margaritas, and you... Spring Break Paradise from \$399. Call Elaine 284-5003.

Iguana Tours - presents Springbreak '93 Daytona Beach Florida. Come join the party. Bus & Hotel \$249 - Hotel \$119 - Flights available. For info. call Chris 672-9018. Feb. 20-27.

McGill Film Society First Annual "Student Film Festival" seeking student films. For more information contact Film Society at 398-6825. Enter today!!

Anyone who has spent time in the developing world and would like to be involved in Development Week (show slides, talk, etc.) Please call 933-6111 or 288-8128.

Call for undergraduate history papers from *Historical Discourses*. Submissions are being accepted at History Dept., Lea 625. This is your chance to be published!! Deadline Feb. 1.

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Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way to find out about yourself & others.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) has restarted peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shalner Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!

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For Further Information Please Write or Call:
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Fee payment deadline: March 21, 1993





BLACK HISTORY

M O N T H



February is Black History Month in many parts of the world.

In North America, we are denied formal education of the full and rich history of Blacks until we reach university. ✚ Even then, we are not guaranteed access to it. ✚ With heavy course loads and inflexible curricula, many of us will never have the chance to explore ancient African civilizations, modern Africa, the Caribbean and Latin America, or the social and political histories of North American Blacks extensively. ✚ The Black Students' Network believes that our history is everyone's' history. ✚ We cannot understand the world in its entirety unless we have examined it in its entirety. ✚ Because we cannot all pursue Black studies academically, the BSN has put out this issue of the *McGill Daily* in an effort to give readers a small sample of what our history — and present — is.

This issue is committed to relating the experience of Black people the world over, throughout time.

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Dr. J. Pickering
Community Health Project
Ethiopia
Prof. G. Ratzer
Computer Assisted Learning
Zimbabwe

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Wednesday, Feb. 3
12:00 - 14:00
Otto Maass Chemistry Room 428

Staff Presentations

Prof. A. Casault
Neighbourhood Regeneration (Beijing)
China
R. Alward
Rural Renewable Energy
Thailand
S. Owuor
Small Urban Centres
Kenya
Prof. D. Smith
ESL Teacher Training
Costa Rica

Wednesday, Feb. 3
16:30 - 18:00
Leacock Room 738

Development Forum

Prof. D. Attwood
Grassroots Development
Prof. J. Whitehead
Women in Development
Prof. J. Galaty
Pastoral Societies in Africa

Wednesday, Feb. 3
11:00 - 13:00
MS Faculty Lounge
Macdonald Campus

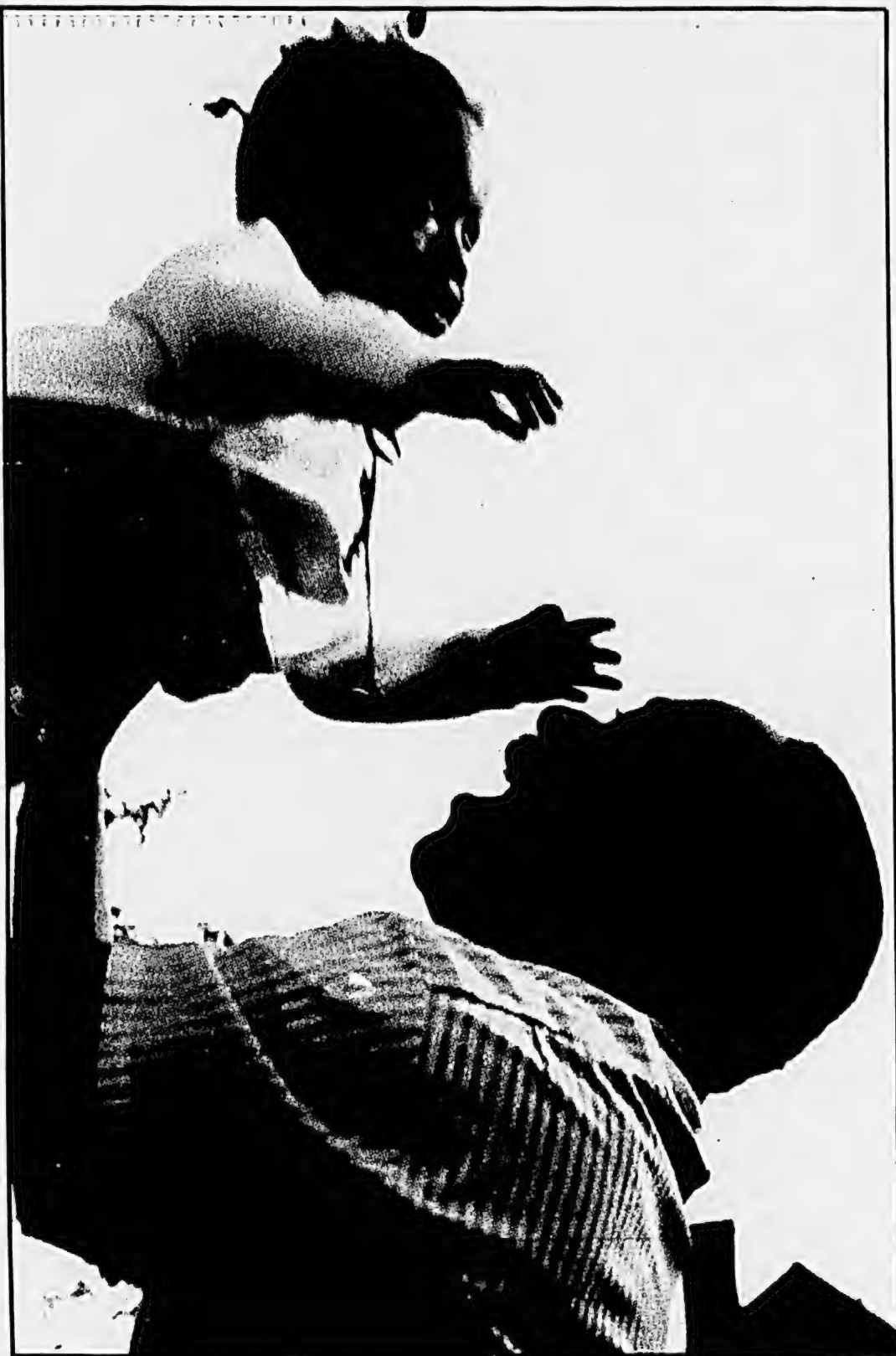
Staff Presentations

Prof. V. Raghavan
Post Harvest Engineering
India
Prof. H. Monardes
Dairy Management Upgrading
Brazil
Prof. M. Scott
Sensory Impairment,
Nutrition & Infection
Guatemala
Prof. B. Simpson
Food Science & Technology
Ghana

Thursday, Feb. 4
15:30 - 17:00
Shatner Room 425/26

Student Presentations on

Kenya, India, Pakistan, Costa Rica



Looking forward

This year's *McGill Daily Black History Month* special issue focuses as much on the present as it does on the past. The historical articles pay tribute to former slave women and men who managed to escape oppression. The stories celebrate the ability of our ancestors to establish strong communities and to be self-sufficient.

At the same time, however, several of the pieces explore the ways in which our culture and past have been stolen from us through miseducation, and exploitation. These pieces reflect the authors' love of their heritage, and their possessiveness of what they know can be so easily taken away.

In the wake of the Rodney King affair, and the Anita Hill and Clarence Thomas showdown, many blacks are frustrated. They have become more critical of their communities as they see the mistakes of the past being repeated today.

Yet the articles manage to reflect a sense of optimism. The submissions by children represent the future of the black community. They are included because February is also Children's Month.

They serve as a reminder to us all that a generation of black youth eager to learn about their history, combined with a generation of all youth eager to expand the present modes of interpreting history, may well bring about radical change for the future.

— Cherie Payne

Black History

M O N T H

Table of Insides

COMMUNITY RAP — A 23 year old Black male describes how he sees things.

by *Bangaly Traore* • page 4

BLACK AND FEMALE — An open letter to Black women. by *Cherie Payne* • page 4

POETRY by *Ted A. Runcie* • page 4

THE EXPLOITATION OF AFRICAN CULTURE IN NORTH AMERICA. by *Mebrat B. Beyene* • page 5

THE KRIOS OF SIERRA LEONE — a community of slaves repatriated to Africa. by *Ismail Rashid* • page 6

THE UNIQUE CULTURE OF THE GULLAH — the descendants of escaped slaves now living in the Sea Islands off South Carolina.

by *Mariame Kaba* • page 7

BLACK LOYALISTS — slaves who travelled to Canada after the American Revolution.

by *Karen Livingstone* • page 7

BLACK FACTS • page 7

THOUGHTS ON CARIBBEAN UNIFICATION — a discussion of the political, economic and social aspects of unification.

by *Louise Mitchell* • page 8

TIME FOR ACTION: THE MORANT BAY UPRISING

— Jamaicans fight the British for their freedom. by *Robin Ratray*

• page 9

RHYTHM AND VERSE — Selections of poetry

by *Black students at McGill*. • page 10

REVIEW STOP — Music and

book reviews. • page 11

CHILDRENS' MONTH — Children from the Montréal Black community speak out about their history. • pages 12 & 13

THE TRUE NORTH STRONG AND FREE

— Slavery in Canada. by *Kiké Roach* • page 14

DEATH OF A GREAT ONE — Dizzy Gillespie and the Bebop Age. by *Cynthia Reynolds* • page 15

SOJOURNER TRUTH — the story of an abolitionist and Womens' Rights activist.

by *Cherie Payne* • page 15

FIRM CONVICTION — a poem

by *Ted A. Runcie* • page 15

HIP HOP CULTURE IN THE '90s — Rap and the Media. by *Shingi Sabeta* • page 16

ARREST AND PROSECUTE OFFICER TREMBLAY — In the wake of the Marcellus François inquest, there is only one thing to do. • page 18

MUSEVENI — L'Instigateur de progrès socio-économique en Ouganda. par *Nicole Johnson* • page 18

SI LE ZAIRE POUVAIT CHANGER — Les Zaïrois et les Zaïroises souhaitent de ranimer leurs désirs de changements dans leur pays.

par *Ali Mambongo* • page 19

POSSESSING THE SECRET OF JOY — taking issue with clitoridectomy by *Mariame Kaba* • page 19

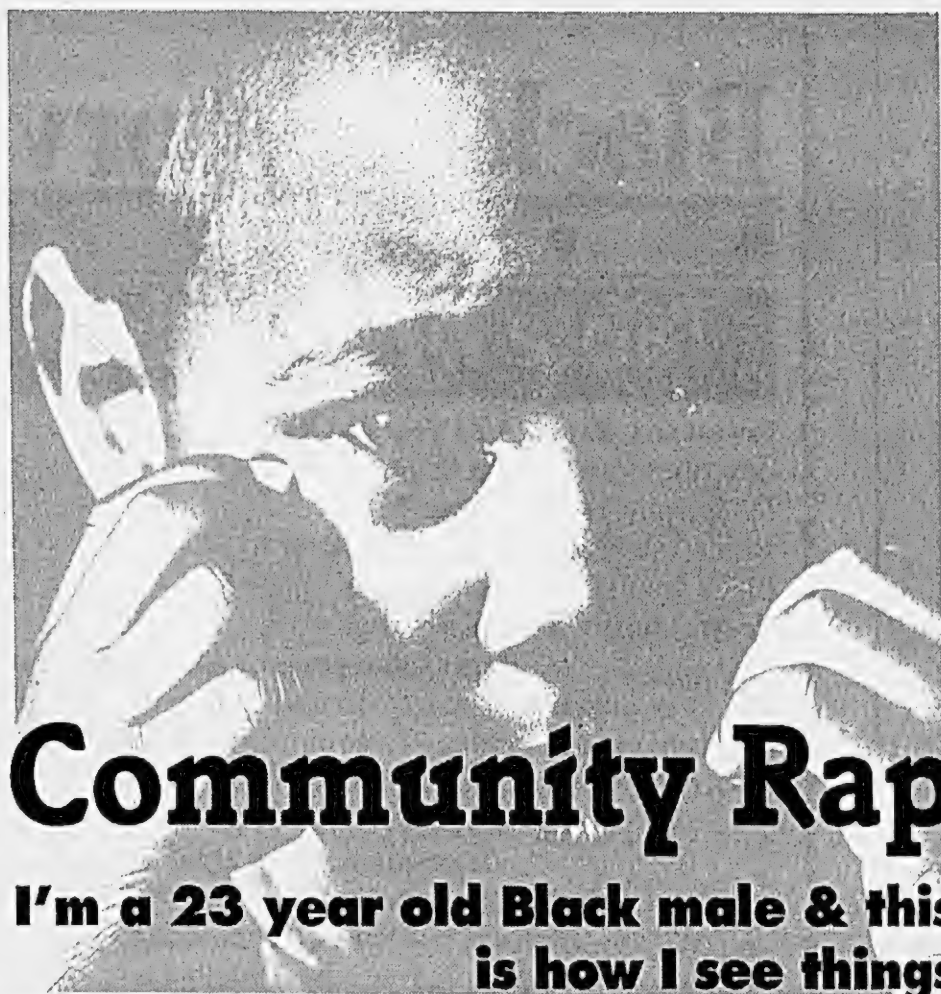
NON-FICTION BOOKLIST — page 20

BLACK HISTORY MONTH SCHEDULE — page 20

THE QUILTS OF FAITH RINGGOLD

— by *Krista Thompon* • page 21

PUTTING THE CLARENCE THOMAS/ANITA HILL DEBACLE INTO PERSPECTIVE by *Adrian Harewood* • page 22



Community Rap

I'm a 23 year old Black male & this is how I see things

by Bangaly Traore

This is a white man's world & there's no way to make it.

I'm a firm believer in the law of supply and demand. If someone requires a service that you can provide, they will take it.

The Baby Boomer's generation is aging. The Canadian birthrate is dropping, especially in Quebec. This society therefore needs our services to survive.

We are the workers, consumers & taxpayers of tomorrow. If we leave, their society will crumble. Hence, it is in their best interest to quit their nonsense (discrimination in housing, employment, etc) BEFORE WE SEPARATE.

It is in our best interest to remind them of this every chance we get.

There are no jobs here

We are currently in a transition period. Some companies are moving south as a result of Free Trade. These companies provided manual labor jobs.

However, new companies are springing up & they require employees who have technological skills. So we better be ready to meet this new challenge before it's too late.

Exclusive regional economic markets are being formed.

North America & Mexico, Western Europe & now Western and Eastern Europe. What is going to happen to Africa & the Caribbean? This is an issue that we must discuss seriously & resolve quickly.

We are going to have to look at how WE can contribute (economically & technologically) to the development of our nations.

Let's face it, here in North America we have easier access to resources, institutions & technology.

It is our duty to exploit them to their fullest capacity. It is our duty to

build a strong nation here first & then help build a strong nation back home.

What can I do?

The possibilities are endless. The community is always looking for volunteers. Tutors, skilled workers & professionals are all urgently needed. We should make a point to practice the philosophy: "each one, teach one".

Our community is aging. Some of our elders are living alone. Hook up with a church, get someone's name & help them out. If you think it's difficult to buy groceries in -20C weather, imagine how someone 3 times your age feels.

Start a business. We need money in the community. There are a plethora (I had to use this word) of structures set up to help you succeed.

The Centre d'Entreprise du YMCA (866-0575) is one. They help financially and provide a tremendous amount of technical support.

The Federal Business & Development Bank (283-5904) & the Societe d'Investissement Jeunesse (875-8674) are 2 groups that you should also call. I did & they helped tremendously.

PS, we need diversity in our businesses. Now that you know this, you have no excuse.

Another thing, let's try to live together as a community. We are arguing about who was dropped off the boat where (You come from THAT island therefore I'm better than you...) & which European language is the best (french vs english). This foolishness has to stop if we are going to achieve anything.

The thing to take away from all of this is that we will all succeed and when we do, please, let's not forget where we came from.

Let's make sure that our generation makes a difference.

Opinion **Black and female.**

There is so much about ourselves that we have been taught to hate. We all know that living in a white, patriarchal society has affected us as people of colour, and as women. But what of heterosexism and homophobia? What of the individual who is black, a woman, and lesbian or bi?

We've read the articles about black children who shun and destroy black dolls, that reflection of themselves. We've seen to what lengths black women will go to model themselves after white beauty: painful hair relaxers, sleeping in curlers, the jheri curl, and now, extensions.

That doesn't shock us: white women are doing it too: tanning salons, perms, and collagen implants for fuller lips. We dismiss that as evidence of the oppression we've suffered under men—this desire to fashion ourselves into their fantasies, this "beauty myth".

So we ignore the problems unique to us as black women. Forget that even as the suffragettes campaigned for equal rights, the brothers, fathers, sons, uncles, and husbands of our ancestors could not vote and were lynched for trying. We forget that even as Rebecca Felton implored men to end sexist discrimination, she encouraged lynching by saying that "if that's what it takes to keep black men away from white women, then lynch 1000/day!"

No, I'm not saying that we can't work with white women today to fight male domination. I am saying that as black women, our situation is unique. As black women, we carry an extra burden.

Now what of the black lesbian or bisexual? There is a kind of fear. Fear of recognition, fear of censure, and fear of hate. We know what it is like to be treated as inferiors simply because we lack that symbol of power—the penis.

We know what it is to fear for our



by Cherie Payne

lives when walking alone after dark — or when alone in a cab with a male driver. We know what it is to fear assault because there is no guarantee of help from the police. We have seen our black brothers shot and killed by these "protectors", and we have seen our black sisters harassed by them on their ways home.

With the double burden of being black and of being female, while trying to get recognition as equal members of society—not to mention trying to achieve "success", is it any wonder that there is another kind of fear? Fear of the lesbian, fear of the bisexual. Heterosexuals fear her because "she is a threat to the community." She is a chink in the armour being so carefully built up against the dominant society's censure. She is ruining "family values" just as the struggle to bring black males "home" is getting under way. Lesbians and bisexuals fear this new sexuality because it is but another burden to carry through an already difficult journey.

It is time to recognize this fear. The way we recognized our fear of our blackness, and of our femaleness. Because for the black lesbian or bisexual, the three cannot be separately prioritized. As a community, we cannot suppress our lesbian members/selves while affirming our black selves and our female selves. It is time for us to be whole.

Rhythm & Verse

by Ted A. Runcie

There I pause
To look at you,
My cousin
Facing me
From where the midday sun gleams
Onto your golden strands;
Your eyes anxiously quizzing me
And the crown of braids
That I so proudly wear
But you my cousin, need not tear
Or ever leave here,
For his
"Do unto others..."
is mine;
For as long as you 'do' unto me.



Whether it be our music, our dress, our history or our identity, a manufactured definition of black culture has been perverted and exploited by others.

Historically, North American culture has borrowed much from African Americans. In recent years we have experienced a resurgence of this fact. Where in the past, the more subtle nuances of African culture have permeated American society, more recently, African American culture has become increasingly obvious in America.

The last decade, for example, has seen an explosion of popularity in rap music as it no longer carries the social stigma it once had. However, this is not entirely due to the idea that North America has become accustomed to the radical sounds of rap music, but more a result of the commercialization of this typically black form of communication.

In commercializing rap music, North America has, in a sense, sterilized it; taken the edge out of it and watered it down to an insipid pop form easily digestible for white teenaged con-

sumers and their parents.

Rap is no longer a musical art form created by black peoples for a black audience. Much of present-day rap has been watered down, resulting in a popular art form, devoid of its original flavor.

While authentic rap music is still alive in the underground, the "rap" that makes the airwaves is nothing more than commercially reconstructed pop.

Another area also related to commercialization of black culture is fashion. Fashion is a significant part of social self-identity and this is no exception with the black communities of North America. However, where black people use clothing and general physical appearance as an individual statement of political and social relevance, white owned industries have also exploited this as yet another marketable ideal of popular culture.

Clothing, style, and music associ-

The exploitation of African culture in North America

by Mebrat B. Beyene

ated with Black peoples has been made available in uniformity across North America. The social relevance of this is that the wider and whiter North America now feel they know black people, understand how blacks live, and moreover how blacks feel and see the world.

This is somehow ridiculously justified by the notion that "black behaviour" is readily accessible on music video channels, sports events and movies. A stereotypical image of Black America has emerged based on white industries' commercialization of black culture.

Out of this arises the notion that by dressing "black", listening to black music, and "talking black", anyone can be black. Hence the familiar rationalization that what looks like a duck, sounds like a duck... must be a duck.

Malcolm X

A further and more relevant aspect of this discussion is the impact that the commercialization of black culture has had on black youths in North America. In an ironic and sadly reminiscent twist, many black youth have bought into this ideal. America has realized the profit potential of the ever growing "black pride", "afrocentricity", and "Malcolm X" (to name a few of the buzzwords of the 1990's).

Almost every major newspaper, magazine, and author has covered stories on "black culture" in the past year. Even those publications known to be conservative suddenly began spouting the propheticism and wonder of Malcolm X; a man that only two and a half decades ago was considered a racist and dangerous figure in America's past.

A hero of African American history has suddenly become America's hero — for all the wrong reasons!

Therefore, what we have seen is masses of young blacks rushing out to look black and to fit the model created by the pop culture industry. In response to this, entrepreneurs across the

continent strive to provide cheap replicas of "black culture" to everyone. In any large city can be found T-shirts, sport caps, and other paraphernalia of a pseudo-Afrocentric nature.

Malcolm X can be found shamelessly displayed on every article of clothing and on sale for \$5.99. Many black youths have bought into this phenomena, believing that, by wearing the best that American pop culture has to offer, they are somehow a unique individual; wearing clothing that supposedly denotes race.

The truth is that most are simply a product of American industries' advertising and profit-making machinery. Even those who espouse the ideology of supporting black enterprises will find themselves hard pressed to actually do so. Nor is this a new phenomenon either.

History has seen cycles of this repeated in similar forms. The more recognizable event being the rise of and subsequent popularity of Elvis Presley who became known as the "King of Rock and Roll." If we try to understand how Presley, and not his black contemporaries, became the "King" we will also understand how Vanilla Ice or New Kids On The Block (some of our more recognizable examples) managed to reach stardom using a bleached form of black music and style.

Historically, it is these groups that will be remembered because of statistical successes, charted hits, and number of albums sold. It is in this way that Elvis Presley manages to live in history, using black music made available to white audiences.

Whether it be our music, our dress, our history or our identity, a manufactured definition of black culture has been perverted and exploited by others. In the final analysis, even those blacks who feel pride in supporting this phenomena will realize that, once the dust settles, white North America and not black will profit from the products of our culture.

The Krios of Sierra Leone

The Land

Perched on the west coast of Africa is a small country of 4 million people. Today, it is in turmoil like many other African countries. Centuries of colonialism and decades of internal misrule have given rise to civil strife and a military dictatorship. This article, however, is not specifically about that country's present strife nor the iniquities of its dictatorship. It is, about a part of its history and the making of one of its peoples: the Krios.

In 1462, a Portuguese adventurer, Pedro da Cintra, weary and seeking respite from the relentless Atlantic Ocean currents, stumbled into a natural harbour on the West African coast. Da Cintra was enthralled by the majestic leonine coastal mountains and its lush green vegetation. He was also captivated by the roaring thunder and lightning that accompanied the early rains on the coast. Da Cintra described the coast in two words, "Sierra Lyoa" meaning lion mountains. Later anglicized to Sierra Leone, the country has been known by that name since.

With da Cintra's visit, Sierra Leone and its people were drawn into the orbit of the great age of European exploration and imperialism. The Portuguese, in search of gold and glory, came and went but not before they had converted a few chiefs, made a few wars and enslaved some of the indigenes. The Dutch, French and British followed in their wake. They also warred, raided and enslaved in the spirit of the age. The harbour that attracted da Cintra became a prize.

During the French Revolutionary Wars, the British made it a naval base. From there, they harried French frigates along the Atlantic coast. It was to this country, already scarred by European imperial competition that an amalgam of freed Africans from England, Canada and Jamaica returned in the 18th and 19th century. Those who came from England in 1787 were called the "Black Poor". From Canada came the "Nova Scotians" in 1792. The "Maroons" reached Sierra Leone in 1800. They came from Jamaica via Nova Scotia. In the 19th Century, the "recaptives" or liberated Africans joined these groups.

The Black Poor

From the beginning, Africans resisted slavery. They committed suicide, jumped overboard, killed their slave captors, and escaped bondage at the slightest opportunity. In the late 18th Century, a few Africans escaped slavery and fled to England. England was, however, not a safe haven. Former slave owners used all means to re-enslave these escapees.

In 1772, James Somerset, an African who had escaped slavery and on the verge of being repossessed by his former master, appealed to the English Lord Chief Justice, Mansfield. Somerset's defence was sponsored by Granville Sharp, a British philanthropist. Mansfield faced with the [Somerset case] ruled that slavery was not recognized on English soil.

This ruling increased the number of



The Maroons in ambush on the Dromilly Estate, Trelawny

by Ismail Rashid

Africans in England. African household servants in England used the ruling as an opportunity to leave their masters. In addition, Loyalist Africans, who fought on the side of the British in the American Revolution, went to England.

Excluded from English society and destitute, this growing "visible minority", became known as the "Black Poor". The group appealed for help and demanded repatriation to Africa. Granville Sharp, Zachary Macaulay, William Wilberforce and other "philanthropists" took up their cause.

The British Government, anxious to get rid of this growing "social problem", eventually provided a small grant. The Sierra Leone Company was formed. The company leased land from the local Temne Chiefs in Sierra Leone and chartered a ship.

In 1787, about 400 of the "Black Poor" including small group of "white poor" women left for "... Sierra Leone and the Land of Freedom." In Sierra Leone, the repatriated Africans set up the "Province of Freedom", a self-governing colony in Freetown, the present capital of Sierra Leone.

The Black Loyalists or the Nova Scotians.

When Jefferson read the declaration of American independence, Africans did not yet count as part of humanity. The Americans who fought to defend "We the people..." against the British did not extend those selfsame liberties to enslaved Africans. Confronted with White American exclusion and British promises of freedom in the 1772 revolution, many enslaved Africans chose the lesser of the two evils. They fought as "Black Loyalists" on the side of the Loyalist British. Even some free Africans made a similar choice.

The Loyalists, Africans and British, eventually retreated to Newfoundland, New Brunswick and Nova Scotia when their cause was lost. The loyal Africans represented "ten percent of the Loyalist influx into the Maritime Provinces." They were "Canada's first free black community." However, unlike their British counterparts, the Loyalist Africans never received their due from the crown. They suffered continued discrimination and

were abandoned without recompense.

Faced with increasing difficulties in the Maritimes, many Loyalist Africans petitioned the British government. They asked to be repatriated to Africa. The Sierra Leone Company took up their case. After much wrangling, the British Government, agreed to subsidize the venture, provided the Loyalist Africans were willing to contribute financially. They were.

With the funds raised, land was secured in Sierra Leone and a ship chartered. Over 600 people declared their intention to return to Africa. Unfortunately, the ship had space for only 160 people.

In 1791, 160 Loyalist Africans, known in Sierra Leonean history as the "Nova Scotians" left Halifax for Freetown where they arrived in 1792.

The Maroons

In the Caribbean plantation colonies, enslaved Africans constantly confronted the slave-owning class and the British colonial administration. Jamaica, the "most important jewel in the imperial crown", experienced some of the major African revolts in that region. One result of these revolts was the creation of independent African communities called Maroon societies.

These maroon societies fought over three wars with the British government in 18th Century. After the "Maroon war" of 1794/5, the British agreed to negotiate a treaty with the Maroons. The treaty proposed British respect for Maroon independence in return for peace in the Island. After the treaty had been drafted and negotiated, both parties accepted it. The British subsequently reneged, claiming the Maroons "never surrendered."

Instead, they "deported" 550 Maroons to Nova Scotia. In Nova Scotia, the Maroons responded to the forced resettlement with much fortitude. They endured a harsh winter which took a heavy toll on their health. Many of the Maroons died. Eventually unable to grow tropical crops on the unsuitable Nova Scotian soil, they complained to the British Government. After further negotiations, the government agreed to resettle them in Africa. In 1800, they left

Nova Scotia for Freetown.

They arrived in Freetown in 1800 in the middle of a rebellion by the citizens of the Province of Freedom against British attempt to impose colonial rule. The British, caught in a quandry, convinced the Maroons to put down the rebellion. Notwithstanding this event, the Maroons joined the "Black Poor" and "Nova Scotians." By then, the colony had lost its independence and was being ruled by Britain.

The Recaptives or the Liberated Africans

After centuries of being a great slaving nation, Britain — compelled by changing economic circumstances, recurrent slave revolts and philanthropist lobby — ended slavery in its colonies 1807. Far more surprising, it undertook to end the slave trade by force. Thus, in the 19th century, its gunboats roamed the Atlantic Ocean seizing slave ships of other European nations and freeing the captive Africans. Its main naval base of operations in Africa was Sierra Leone.

It was to Sierra Leone that the captured slave ships were taken, their captains tried and the captives freed. Between 1808 and 1864, over 84,000 Africans were set free in Freetown. These freed Africans came from different parts of the African continent. Among them were ethnic groups like the Hausas, Yorubas, Ashantis, Fantis, Igbo and Mendes. Sigismund Koelle, a linguist, recorded over 100 African languages spoken by the freed Africans.

This diverse group was collectively known the "Recaptives" or the "Liberated Africans." This group brought to the Freetown society, an assemblage of language, custom and belief.

The Krios

By the late 19th Century and beginning of the 20th century, the combination of Nova Scotians, Maroons, Recaptives and indigenous people living on the Freetown peninsular of Sierra Leone, had led to the emergence of a culturally "distinct" group. They spoke a language whose base was English but which had words and phrases reflective of the diversity of people and experience.

They drew their cultural norms and religious practices from both African and European sources. Krio society thrived. The earliest educational institutions, including the Fourah Bay College (1847), were set up by them. Krio administrators, missionaries, doctors and lawyers went out to the rest of the then British colonial West Africa to work and teach.

They actively promoted African Nationalism and Pan-Africanism: a role which led to several conflicts with the British Colonial administration. Today, the krios as a distinct group are disappearing, slowly being assimilated into a much broader Sierra Leonean society. Their legacy, however, a love for learning and a rich language, is still an integral part of the Sierra Leonean cultural heritage.

The unique culture of the Gullah

What comes to mind when you hear the words "Sea Islands"? To many people, probably nothing.

The Sea Islands extend along the coast of South Carolina and Georgia to the tip of Florida. Home of the descendants of enslaved Africans, the Sea Islanders are unique because they have

by Mariame Kaba

had relatively little contact with the customs and mores of the U.S.' white majority.

During slavery they tilled the fields of rice, indigo and cotton. They built plantations and sustained the island.

Some of the slaves were brought to the Sea Islands by Barbadian planters who migrated to the Carolina Colony in the 17th and 18th centuries as refugees.

Creating a distinct culture

By the time of the American Revolution, slaves from various parts of Africa had already mixed to create a distinctive, unique culture. During the American Civil war, many of the Southern planters fled the islands before advancing Northern troops.

The black Sea Islanders cultivated their own plots of land for generations with their economic activity revolving around fishing, gathering oysters and clams.

The Sea Islands consist of many marshes and swamps. Because of its topography, Sea Islanders were effectively cut off from the mainland. This helped the inhabitants to form a distinct culture reflecting both continuity with Africa and the New World culture.

An illustration of this synthesis can be seen in the creole language developed by the Slaves called Gullah. This language has been passed down through the generations along with African naming patterns, ways of preparing foods and proverbs that survived on the islands.

Sea Islanders have also created coiled sweetgrass baskets with designs and techniques only found in Sierra Leone, West Africa. The slaves created their own brand of "Christianity" in which

they returned to the earliest "shouting" styles of singing spirituals and incantations.

This echoed the African religious phenomenon of spirit possession vividly linked with prayer, music and bodily movement. Sea Islanders seemed to have an enduring and self-sustaining culture.

The vacation invasion

This all began to change in the 1950s when business magnates began building vacation resorts on the islands. The real estate developers began to buy up the black inhabitants' land. Many rich whites began to vacation on the island and some moved on permanently.

This has led to a deterioration of Sea Island Gullah culture. Modernization caused a severe dislocation of their lifestyles. The social environment was changed and so the inhabitants had to readapt their economy and customs.

Sea Island children have been forced into schools with the children of the white families with whom they had little in common. The children have consequently been teased for speaking Gullah. In addition, teachers criticize the children's customs and patterns of speech.

Because of this, many Sea Island children are shying away from their past. This has led to a decline in the culture of the Gullah.

This is one of the most disturbing instances of acculturation in modern times. A self-sustaining slave culture in America is on the verge of extinction. Modernity has begun to erode what geographical isolation was able to nurture and sustain for years.



Black Loyalists

by Karen Livingstone

November 1992 marked the retracing of a journey that began more than 200 years ago. A group of 10 people retraced their ancestral roots by travelling to Sierra Leone.

In January 1792, more than 1000 Black Loyalists left Nova Scotia for Sierra Leone, a small country on the west coast of Africa. They travelled in search of freedom; freedom that had eluded them in Nova Scotia.

After the American Revolution 23,000 United Empire Loyalists (those who backed the British in the American Revolution) fled to the Maritimes where they had been promised land. Of the 23,000 United Empire Loyalists, 3,500 were Blacks — former slaves and freed men. In exchange for fighting for Britain, they had been promised land and provisions similar to those granted to the Loyalists.

But when they arrived in Nova Scotia they found neither land nor provisions. The best land was given to the Whites. The only land granted to Black Loyalists were small, non-fertile plots

which were unsuitable for farming. The land was so poor that any attempts at extended habitation were doomed to fail.

Blacks, unlike Whites, were not granted land-ownership but were granted licenses to work the land. Some medical assistance was given to them, but jobs were not. In short, the promise of economic opportunity to the Loyalists were not fulfilled when it came to these Blacks that had been loyal to the British.

Because of their ill-treatment many of the Black settlers decided to move elsewhere. British abolitionists set up a free province — Sierra Leone — for them, a homeland which later became the living place of the banished and betrayed Maroons of Jamaica in the 1800s.

The exodus of these Black loyalists marked the beginning of a long-standing relationship between native Sierra Leonians and these returned Africans that had been forcibly transplanted from Africa centuries earlier.

Black Facts

• **Wattleton, Faye:** She has her nursing degree, her master's in maternal and infant care, and voluntary reproductive health organization. She is a certified midwife. She is now the president of Planned Parenthood Federation of America, the country's oldest and largest such organization.

• **Jemison, Mae:** She is the first Black female astronaut. She is also a physician with a BSc in chemical engineering and a BA in African and Afro-American Studies from Stanford. (achieved simultaneously) She attended medical school at Cornell, and served in the Peace Corps in Africa.

• **Simpson, Lorna:** She is an innovative photographer who studied at the School of Visual Arts. She does documentary photography. Most of her subjects are Black, and Simpson focusses on different body parts to make viewers see and understand her intentions. She is the first Black woman to have her work displayed in the Venice Biennial — the most important international art exhibition in the world.

• **The Underground Railroad:** Slavery was abolished in Canada in 1833 by the British Imperial Act, so US slaves had the option of trying to flee to Canada for freedom before their own Emancipation Proclamation. Those who helped them used railroad terminology as a disguise, hence the name.

• **Amistad:** A Spanish slaver ship overtaken by Black mutineers in the early 1800s. The mutineers were tried in Connecticut with the help of abolitionists and were returned to Africa in 1842.

• **Hurston, Zora Neale** who helped slaves across the boat used railroad track: She is called the "protector of Black folklore" because she captures the lives of everyday Black people in the first half of the twentieth century. She is the author of "Their Eyes Were Watching God" and "How It Feels to be Colored Me".

• **Toussaint:** He was an African slave who defeated the French in Haiti. He was nicknamed the "Black Napoleon".

• **Chatham in Kent County:** This was the largest centre of Black population in Ontario in the 1860s. It was the home of John Brown's insurrection against the American slave system.

Throughout my years of studying in Canada, I have come across many other students from different parts of the Caribbean. Though we all dance to the same music, "come time" for political debate protectorate walls emerge around us.

Instead of focusing on the similarities of our culture and our shared heritage, we argue about why my island in the sun is better, and oh so different, than yours. This problem of insularity has perhaps been our greatest obstacle to Caribbean unification. The lack of movement towards a more integrated Caribbean is not due to its absence from our political agenda. In contrast, West Indian leaders have passed the baton of Caribbean unity from one to the other for a long time now.

Yet there have been many obstacles to achieving this goal.

Attempts at Unification

Efforts towards creating a political union in the Caribbean began centuries ago when the British orchestrated a federation among the Leeward and Windward islands. The rationale behind this was not only that it would allow for easier administration of these territories but also that the islands of the Caribbean are too small to survive successfully as individual states.

Since the turn of the century there have been countless indigenously inspired efforts towards unity.

Following the period of Colonial rule, the former British colonies sought independence through a federation of ten nations: Jamaica, Trinidad and Tobago, Antigua, Dominica, Grenada, St. Kitts-Nevis-Anguilla, St. Lucia, St. Vincent and the Grenadines and Montserrat. This was known as the West Indies Federation, which existed for four years, finally collapsing in 1962.

The failure of the Federation was due to the fact that real power was never surrendered by the state governments and insufficient funding of the central government. Jamaica was the first to leave due to its fear that a federation might impede its eventual goal of self-government.

Following the collapse of the Federation, efforts towards creating a political union were less ambitious. Instead the focus moved towards economic and social union. In 1968 the initiatives of Antigua, Barbados and Guyana resulted in a free trade agreement which came to be known as CARIFTA, Caribbean Free Trade Association. Nine other states later joined the union.

The main goal of CARIFTA was to eliminate internal tariffs and import quotas among the member states. Positive support for CARIFTA led to its expansion in 1973 to become CARICOM, the Caribbean Community and Common Market. The 13 members of CARICOM to date include the ten original members of the W.I. Federation plus as Guyana, Belize and the Bahamas.

CARICOM has so far been the Caribbean's most successful advance in functional cooperation.

The main goal of CARICOM has been the harmonization of policy among

Thoughts on Caribbean unification

by Louise Mitchell

member states through the creation of seven Ministerial Committees on health, education, labour, finance, mines, agriculture and foreign affairs. Through these committees CARICOM has been able to establish a healthy level of functional cooperation among the islands, particularly in the form of development strategies.

CARICOM has been most successful in the area of inter-regional trade through its establishment of a free trade zone, which has stimulated growth in the member states.

A recent report by the West Indian Commission known as *Time For Action* was submitted to the CARICOM for approval. The essence of the report consisted of a recommendation to CARICOM on possible changes in its charter which would facilitate the implementation of CARICOM policies. The report is yet to be approved by CARICOM.

However, the consensus of CARICOM leaders to the report appear to be negative. They claim that the organization is not yet ready for these reforms and instead propose to establish a triumvirate to access the problems of CARICOM. Consequently hopes for the strengthening of CARICOM have been put on hold.

Most of the recent efforts towards furthering Caribbean integration have come from the smaller states, whose economies are most vulnerable.

In 1981 the OECS, Organization of East Caribbean States, was created as a sub-group of CARICOM. Its members are St. Vincent and the Grenadines, Antigua, St. Kitts and Nevis, St. Lucia, Dominica, the British Virgin Islands, Grenada and Montserrat. OECS has gone beyond CARICOM to establish a common currency (the EC dollar) and a common judiciary. Obvious benefits to having this common currency is the fact that it is worth more than most of the larger islands. For example \$1.00 US is equivalent to \$2.70 EC, \$20.00 Jamaican, \$3.50 in Trinidad and Tobago and \$120.00 Guyanese.

Within the OECS, the Windward Island (St. Lucia, Dominica, Grenada and St. Vincent and the Grenadines) have made further leaps of faith towards creating a political union. The proximity of these islands and their great social and economic similarities present a great case for unity. The leaders of these islands have expressed a commitment towards achieving a political union and have conducted a regional campaign to educate the public on unification. They are presently awaiting the setting of a date on which a referendum on unity would be held.

Factors which divide the Caribbean

1. **Distance.** The fact that we are

islands separated by stretches of open sea indeed divides us. The distance between the Bahamas and Guyana is over 3,000 kilometres. The distance from Nassau, Bahamas to Georgetown, Guyana is the same as from London, England to Athens, Greece.

2. **Colonial history.** The problem of distance has been compounded by the legacies of British colonial policy. Britain pursued a policy of uneven economic and political development ranging from one colony to the next. This leaves some islands with a stronger tradition of self-rule than others.

3. **Personality politics.** Another major obstacle to integration is individual desire for power. Political power is invested in each small and newly independent state; some are not yet ready to relinquish that power to a common sovereign. Thus opposition parties have been the greatest opponents of unity. At present they could be one election away from obtaining power; their status in a new political system is more uncertain.

4. **Nationalism.** The fact remains that most of these islands achieved their independence within the past three decades. Many are hesitant to hand over a recently earned independence. The youth, who are the most nationalistic, fear surrendering their prized sovereignty, and have fought strongly against the efforts of their elders. They feel that unity will make them lose to their neighbour. They are less concerned with the need to face the outside world as a stronger unit.

5. **Democratic procedures.** The political directorate also serves to slow down movement on integration. Islands hold elections at different times, which puts the movement on hold as different islands sort out their political agendas.

6. **Fears of larger states.** Larger states have failed to make concessions towards the goal of political unity. They feel that their status as slightly greater powers will be circumscribed if they have to bear the economic burden of "carrying" the smaller and poorer states.

7. **Language.** English, French, Spanish, Dutch, as well as different patois dialects, are all spoken in the Caribbean. This diversity of culture illustrates that the Caribbean is by no means a totally homogeneous society, though we may share common interests.

Unity is essential, and NOW

Lessons of Independence, according to unity advocate J.F. Mitchell, Prime Minister of St. Vincent and the Grenadines, have taught us that our greatest problem in the Caribbean is our size.

In dealing with the international com-

munity we are irritants rather than desirable partners. If one can claim to speak for a quarter million people, the population of OECS, or 6 million, the population of CARICOM, one speaks with a much louder voice than if one represents 100,000 people (the average population of a small island state).

To command attention one's strategic importance is enhanced if one represents a larger geographical area. Thus unity would strengthen our position as negotiators in seeking loans for development or for protecting our national status. Also the minimum amount of a financial loan that is offered by large financial institutions is no less than \$25 million US; a figure too large for the average island state to cope with.

The main argument for a political union is that it would allow for the widest economic and social development of the Caribbean, through the pooling of resources. According to Mitchell, "should we come together, we must understand that the economic strength of the union would be greater than the sum of all its parts". A union would provide for a more efficient and cheaper administration and would allow for a more balanced and coordinated economic development strategy.

To pursue insular politics in this time would be to swim upstream. The world trend is towards the deregulation of economic activity, the creation of free trade zones. As Britain enters into the European Community, the once protected status it offered to Caribbean states will be threatened if not indeed lost. To negotiate a new position for smaller states we need unity. Also, with changes in Eastern Europe the Caribbean are increasingly being placed on the back burner of world politics.

The successes of CARICOM in the area of functional cooperation, using the philosophy of political scientist David Mitrany, could be our first step towards achieving a political union. It is not beyond us and without it the small states of the Caribbean will suffer greatly against the great new trading blocks of the world.

The factors which divide us must be overcome in order for the Caribbean to compete in the global economy. The need for unity is a matter of survival. The time is now to abandon our insularity and unite on the grounds of our common histories and our common future.

As V.S. Naipal puts it, "Identity depends in the end on achievement, and achievement here cannot but be small."

So, in the words of Mitchell, let us "free up the Caribbean and move around as the Caribs and Arawaks did before the Europeans came to the region and carved it up in artificial segments."

On October 11, 1865, an event occurred that was to significantly affect the history of Jamaica. On that day, the people of the small district of Stony Gut, led by Paul Bogle, took a stand against the oppression of the English colonists. George William Gordon, another man from a very different background than Bogle, also worked tirelessly for an end to the injustices of the time. Gordon, Bogle, and many of their supporters were to die for this action, which became known as the Morant Bay Uprising.

Located in the eastern third of the island, the county of Surrey encompasses both the capital, Kingston, and the parish of St. Thomas. The capital town of St. Thomas is Morant Bay. In order to understand why the uprising took place, and its significance, it is necessary to examine not just the event, but the situation both prior and consequent to its occurrence.

Slavery: Abolished but not over

Although the slave trade had been abolished in 1807, and slavery in the British colony was outlawed in 1838, the African inhabitants of the island still suffered great injustices at the hands of the former slave owners. The struggle for real freedom, based on political responsibility, social justice and equal rights continued long after slavery had been abolished.

The Jamaican economy was dominated by the sugar cane industry and the absence of the slave labour that had fueled it was one of the factors that contributed to its decline in the mid 19th century. Understandably, many ex-slaves, determined to experience the full meaning of freedom, moved away from their estates to establish their own villages. Other factors such as drought, poor management, strong competition, epidemics of cholera and smallpox, and increased prices for imported items because of the Civil War made life extremely difficult.

In an attempt to prevent the drift of labour away from the plantations, property owners refused to sell land to the ex-slaves. With the arrival of John Eyre from England as governor in 1862, the situation took a turn for the worse as laws were passed with the intention of forcing the people into submission.

George William Gordon

George William Gordon was born in about 1820, the illegitimate son of a slave and her white master. He taught himself to read, write and keep accounts and left his father's house at age ten. Eventually he entered business, setting up a store in Kingston and pursued his two interests, religion and politics. He started an independent Baptist church in Kingston, and selected and ordained deacons. One of these men was Paul Bogle.

Gordon used both his political and religious platforms to complain about the hardships that the people were enduring. These included the lack of medical aid for the sick, an unfair burden of taxation of the poor, and the inhumane conditions in the prisons.



Time for Action: The Morant Bay Uprising

by Robin Ratray

These statements made him unpopular among the members of government, and Eyre had him removed from the Parish Council and as a Justice of the Peace.

Undaunted, in 1863 Gordon campaigned successfully for membership in the Assembly for St. Thomas, only to be removed again through Eyre's influence. This act intensified the feeling of hopelessness the people had for ever getting justice under the Eyre administration, and brought their mood closer to rebellion. A petition to the Queen asking for permission to rent Crown lands for agricultural purposes was treated with disdain. The reply advised the 'labouring classes' to work steadily on the sugar estates whenever it was required. The main concern of the colonial authorities was clear.

Paul Bogle

Bogle, in contrast to Gordon, was an uneducated man. He was however an energetic and influential person in his community, and firmly believed that he was intended by God to bring justice to the people. Bogle was one of only 104 persons in St. Thomas who met the unjust voter qualifications. He supported Gordon politically, and campaigned for him at election time. After many letters and a deputation to Governor Eyre were ignored, Bogle lost all faith in the courts and established an independent judicial system in Stony Gut.

Early in October 1865 two of Bogle's followers were arrested, and a group of men from Stony Gut went to the Morant Bay courthouse to see the outcome of the trial. The men were found guilty of assault and trespassing, but Bogle's supporters disagreed and facilitated the escape of one of them. As a result, six policemen and two rural constables were dispatched to arrest Bogle and 27 others. On arrival in Stony Gut the policemen were overpowered and disarmed, forced to swear

allegiance to Bogle, and released. When they returned to Morant Bay to report to the Custos what had occurred, a request for troops was immediately sent to Governor Eyre in Kingston. Unknown to them, the people had reached their breaking point: the time for action had arrived.

The Incident

It is about 2:30pm on Wednesday October 11, 1865. To the music of horns, drums and conch shells, Bogle and about 400 of his followers march into the Morant Bay Square, just in front of the courthouse. Inside, a meeting of the Parish Council is in progress, but Gordon is absent, ill at home in Kingston. The Custos comes out onto the porch, shouts to the mob to keep back, saying "Peace" but the answer from the crowd is a resounding "War!"

In the ensuing battle, the military volunteers open fire killing seven people, but they are outnumbered and overpowered. The courthouse is burned to the ground, and fifteen people, including the Custos, are killed. Bogle and his men march out of Morant Bay back to Stony Gut, where he immediately holds a prayer meeting of thanksgiving in his small chapel. "The time has come" Bogle declares, "or us to help ourselves."

Aftermath

The next day, when the warship *Wolverine* arrived in Morant Bay from Kingston in response to the request of the Custos, the 100 soldiers aboard found the town practically deserted. When Governor Eyre heard what had happened, more troops were dispatched, and Martial Law was declared. For the next few days, Bogle and his men were hunted down, but the troops met no organized resistance. Nevertheless, the soldiers and sailors roamed the St. Thomas countryside, arresting, shooting, hanging or whipping hundreds of people. Scores of houses were burnt

down. In all, 439 people were killed during this period of Martial Law.

Eyre insisted that "All this has come at Mr. Gordon's agitation" and issued a warrant for his arrest. Against warnings from his friends to flee, Gordon gave himself up to the authorities. At the trial the next day he was charged, *inter alia*, with "inciting and advising the insurgents," but was denied all legal aid, and was not allowed to call witnesses. He was found guilty and sentenced to death. In a letter to his wife, written in the hour before he was hanged, Gordon wrote:

"All I ever did was to recommend the people who complained to seek redress in a legitimate way. I did not expect that, not being a rebel, I should have been tried and disposed of in this way ..."

Bogle eluded capture until Monday October 23, when ironically, he was caught by a band of Maroons who had come to the assistance of the English. The next morning Bogle, his brother Moses, and one of his lieutenants were tried and found guilty. At 5pm the same day, they unflinchingly met death as Gordon did, from the scaffold of the burnt-out courthouse where the uprising began.

Political Changes

After the uprising, the most significant occurrence was the decision of the legislature in 1866, persuaded by Governor Eyre, to give up their Constitution and become a Crown Colony, with no power of self-government. This backward step actually had benefits for the majority of the population since services such as impartial courts, hospitals, and education systems were established. These replaced the old order, in which the justice meted out by government had been only for a small privileged class.

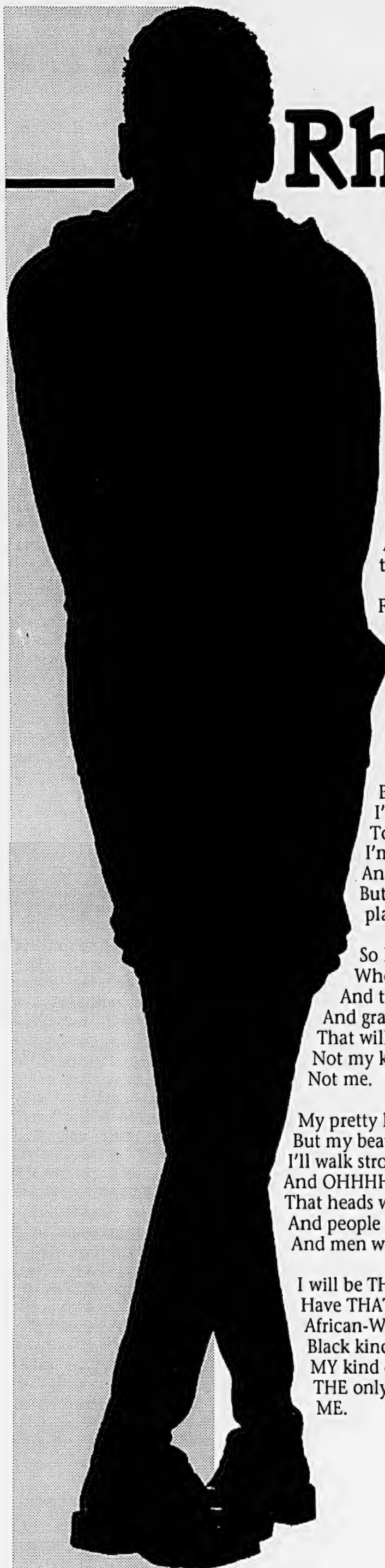
Eighteen years later in 1884, elected members were re-admitted into the Legislative Council, with revised criteria for voter eligibility, a so-called semi-representative government. However, not until 1944 when a new Constitution was adopted, including the right of all adults 21 years of age and older to vote, was Jamaica put securely on the path to self-government.

Eyre, initially a hero for apparently saving a British colony from a bloody revolution, soon fell into disrepute with his seniors. A Royal Commission was sent to Jamaica to recall him to England, where he was dismissed from the service. However, two bills indicting him for murder in the Gordon case and "high crimes and misdemeanors" were thrown out by the Grand Jury in 1867.

On August 6, 1962, Jamaica became an independent nation; among its National Heroes are Paul Bogle and George William Gordon. A statue of a defiant Bogle stands in front of the courthouse in Morant Bay, a reminder of the struggle for justice that took place there in 1865.

Reference

History of Jamaica, Clinton V. Black;
Sources of West Indian History, F.R. Augier and S.C. Gordon.



Rhythm & Verse

After Maya

by Marcia James

No stick on my lip
no rouge on my cheek
and my hair is as
natural as can be
I am that kind of beautiful
My kind of beautiful
African beautiful
that's me.

Finished face and polished nails
and lashes that go out to there
I'm too fresh and too fine
With hair that's as funky as can be
I'm that kind of style
My kind of style
African-American style
That's me.

But more than all that
I've got an inner me
Too deep for your deepest well
I'm fine and fancy
And simple and sweet
But there ain't nothing
plain about me.

So In twenty-years
When your surgeon tucks
And the lipo sucks
And gravity starts to fall
That will be your kind of old
Not my kind of old
Not me.

My pretty looks may not last
But my beauty will never fade away
I'll walk strong and proud
And OHHHH SOOOO BLACK
That heads will turn
And people will talk
And men will try to guess my age.

I will be THAT kind of beautiful
Have THAT kind of style
African-West Indian-
Black kind of style
MY kind of beautiful
THE only kind of beautiful for
ME.

My Herstory

by Pat Harewood

I will cremate your history
and make my own
In stone
I'll carve my herstory
and rectify the
throne
Now though you mock my
womanity
trod upon my
spirituality
I will not bury my vibrant
soul
nor will I dig a grave-sized hole
and bury your
past
But I will birth a story that will
Last

L.A.

by Melanie Newton

I've begged and begged for mercy
When you've had my people killed
I'm a second class citizen
In a land I helped to build
You don't understand equality
You've chained me to the ground
So don't you dare to ask me questions
WHEN I BURN THIS COUNTRY DOWN!

Solanum Nigrum (Black Night Shade)

by Mark Howie

I awoke sweating spears	Diamond studded tears
And wept Four Hundred	with Ebony mud
my body soaked	the Hanging Gardens
I had dreamt of	Mandela to pardon
And Knelt beside	a desert of blood
Rhodes comrades in	berries and
Now hungry I ate black	Flowered my assegai
Purging myself in a River	Of Proverbs to be reborn
And swam to the sounding of	The Horn Where I did battle
On Great Dingaan's	Day. I felt his
Bass beat touch	my spine, though
I danced in undying	Despair. Biko,
because the Eastern	Suns are mine I am
	awake sweating spears.

Review Stop

Hail, Hail, Rock and Roll

by Mark Howie

These are the nineties, right. Its time to get progressive. Turn off the oldies and tune into the Hip Hop sensation? Sure when the mood hits the latest rap funk, rap reggae, grunge rap is ideal for bustin' my groove.

However, I get the bubble-bursting feeling that much of this "renaissance" music is still in its pre-pubescent form. I could be wrong and maybe, just maybe, Madonna and Michael will be remembered for their music and not their groins.

I know its pointless to argue whether something is merely trendy or not. One need only wait a year (or less) to hear if their favorite "artiste" is still making people jump!

In the meantime while we all eagerly await the top ten at ten, I suggest we experiment with a music that has been renowned for arousing people to a frenzy while at the same time giving us some lyrics to think about.

I'm talking about getting back down to our roots. I'm talking about some of the greatest black music of all time. I'm talking about Elvis, The Beatles, The Rolling Stones, The Doors, Cream, Led Zeppelin, Deep Purple... Serious Rock and Roll!

What is he saying, you ask again? Simply that our musical heritage goes something like this:

In the beginning there was the blues,

blues converged with classical to create ragtime, ragtime met Louis Armstrong to become New Orleans Jazz, Duke Ellington and Count Basie invented swing, Charlie Parker and Dizzie Gillespie conceived Be-Bop. Somewhere on the road to Be-Bop, an upstart hybrid was born; a combination of up tempo blues + jazz + country later to be labeled Rock and Roll.

Rock and Roll was revolutionary. It flourished in an era of McCarthyism when conservatives feared social dissolution. It became one of the great voices of the civil rights movement and has since become the voice of three decades of youth all over the world.

Even so, black musicians did not escape being exploited. Much of their music was "borrowed" by the industry and marketed on the latest "white" labels. Rock and Roll was no exception.

If you listen closely to every great Rock song, what you hear are variations on themes composed by the likes of Robert Johnson, Blind Lemon, Lightnin' Hopkins, Muddy Waters, T-Bone Walker, Chuck Berry, James Brown, Jimi Hendrix and countless other blues greats.

In fact what you hear are the souls of black people expressing their rage, their sorrow and their love.

To many, music represents the es-

sence of the spirit, of emotion mixed with expertise. We live in an era where a vast reservoir of music is available to us and our choices are literally unlimited. Ideally music should transcend any form of "colour-coding".

Yet history has taught us that reality is far less than ideal, as is the case with Elvis "borrowing" most of his hits and then becoming the "king of Rock 'N Roll"; Jimi Hendrix's music never been widely marketed in the African-American community; when it takes a guy named Stevie Ray Vaughn to "revitalize" the blues; and when its suddenly a novelty for African-American bands such as *Living Colour* to be into Rock.

Sadly, one of the "biggest rockers on the planet" is a musician who doesn't

like to be identified as black. Slash (Saul Hudson), the lead guitarist for Gun's and Roses, is the product of an African American mother and a white British father, but he doesn't like to talk about it.

It seems obvious to me that certain forces are still at work trying to prove "some things will just never change". In an age of intense target marketing and profiteering by the music industry, it is not surprising that many people have forgotten their musical heritage.

Yet these are the nineties and its time to get progressive. So take the top ten at ten with a grain of salt and when the mood hits expand your musical horizons. No one should be limited to one emotion.

Take pride in your choices but take the time to discover what you are listening to.

Terry McMillan — A Breath of Fresh Air

by Tracey Solomon

As I read the last line of the book *Waiting to Exhale* by Terry McMillan, I was filled with *that* feeling—a feeling of both joy and sorrow. Joy, because I had shared in a remarkable story about women, and sorrow because there was no more. The characters themselves were not extraordinary, nor were their lives. The power lay in the telling.

When my sister gave this book to me, she said:

"Trace, this book is all the rage. They've been talking about it for the last three weeks on 'A Different World'". I knew it had to be good—she had bought the hard cover!

The main characters in the book, Samantha, Bernadine, Gloria and Robin moved me.

I found myself easily identifying with Samantha, who is constantly criticized by her sister for being "too choosy", and having standards that only God could meet.

Samantha is educated, intelligent and ambitious. She doesn't apologize for her high standards because she believes she would be compromising herself if she did.

While my bonding with Samantha was immediate, I also felt allegiance with many of the other characters, in whom I recognized several of my friends.

That is the beauty of this book. I felt

that Terry McMillan was actually inside my head. She addressed many of the fears and insecurities Black women, and women in general, must deal with on a daily basis.

Gloria and Robin both seek love through physical gratification. Gloria through food, Robin through sex. While Gloria longs to be every man's mother, Robin desires only to be his mistress.

Bernadine's husband comes down with "jungle fever" and leaves her for his younger, white secretary. Bernie is left to raise their two children, having been summarily stripped of her financial security, her husband, and most importantly, her dignity.

Bernadine's story symbolizes the plight of many women, while illuminating a particularly painful aspect on the Black woman's experience.

This book is a tribute to the strength of Black women and their unfailing commitment to each other when men have failed them. Although McMillan has been criticized for "men-bashing", her emphasis is clearly on the positive nature of women's relationships, rather than on the negative influences of men in their lives.

This is not a story about happy endings. Some of the characters find what they are looking for while others are still left searching.... And that's life.

JUMP CUTS

BY SHINGI SABETA

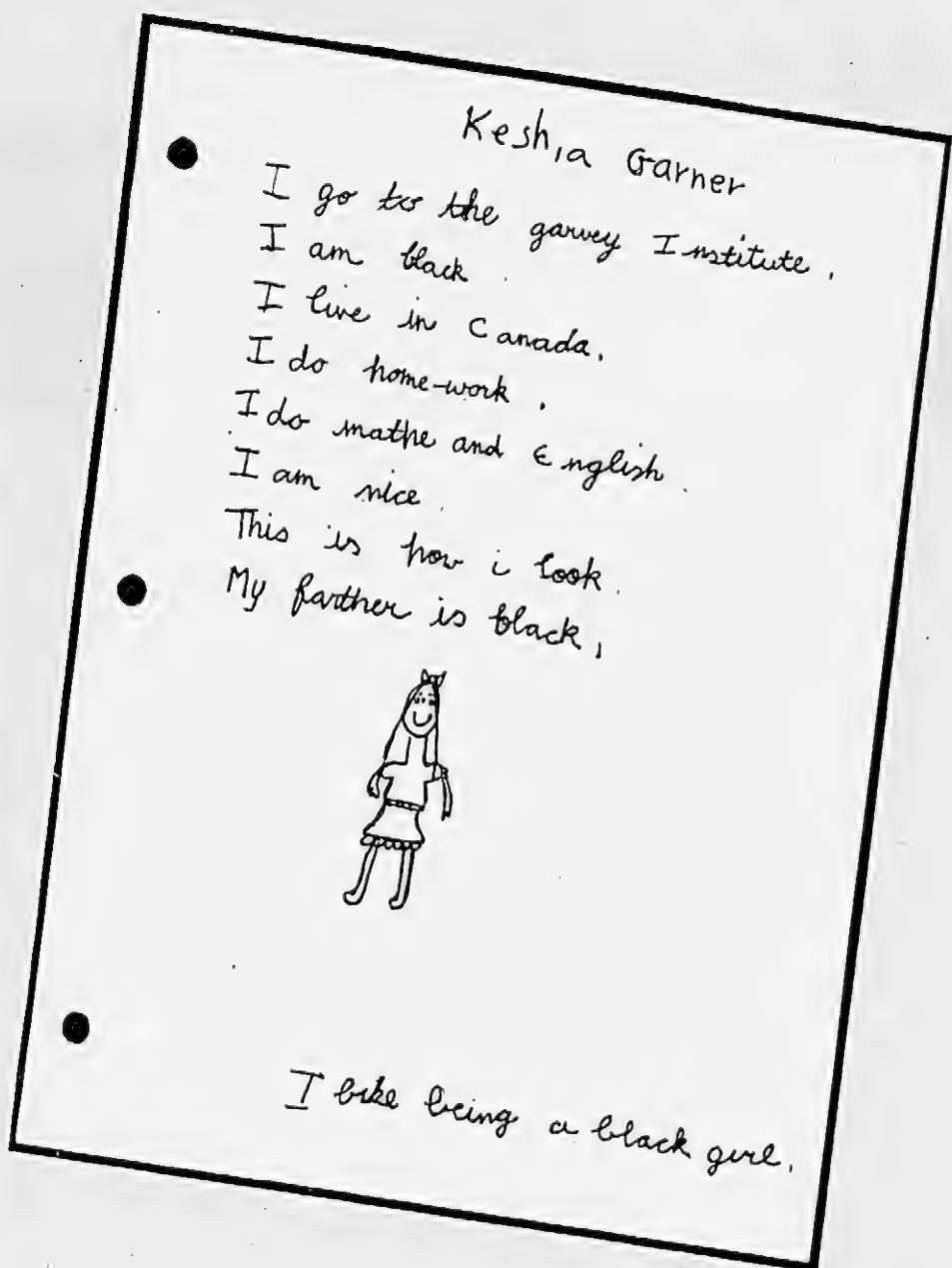
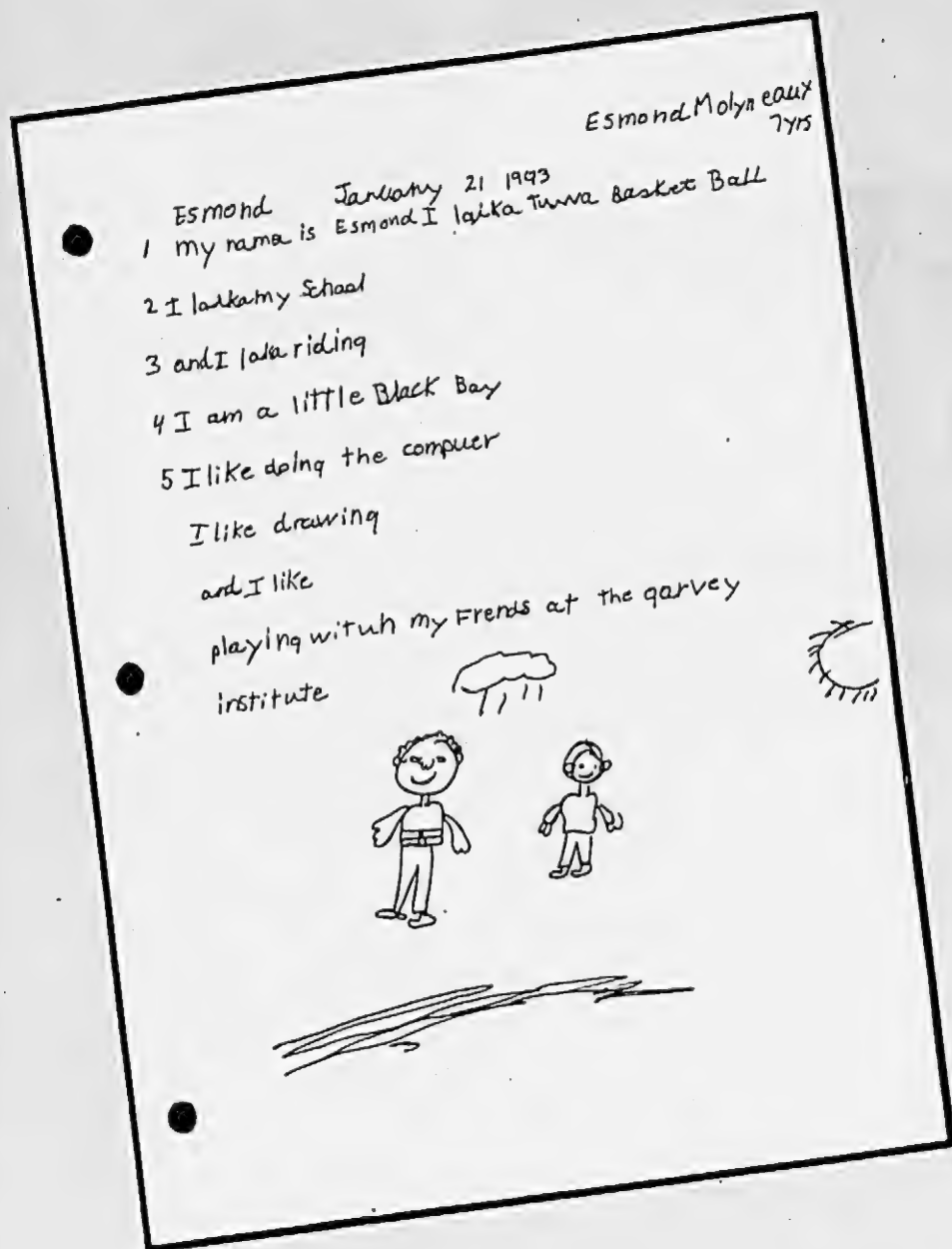
Mary J. Blige :

What's the 411? LP, Uptown records

This self-proclaimed Queen of Hip-Hop Soul hailing from New York City shook things up in 1992 with her debut album titled "What's the 411?" Well, the 411 is that Mary, Mary quite contrary, worked with a galaxy of star producers and artists such as L'il Shawn, CL Smooth, and Jodeci to bring you one of the deepest albums of 1992. Still rocking the club scene are such hits as "Real Love", "You Remind Me" and "Reminisce". Blige displays her multifaceted talents on the 70s style "Sweet Thing", vocal-intensive "I don't want to do Anything" and the highly innovative, bass thumping, sweet sounding "What's the 411?" with Grand Puba. This album is a definite must-have!

Grand Puba: Reel to Reel LP, Elektra

Like Puba says on one of the cuts, "Check the Resume", because "The Big Kids don't play!" Since parting with Brand Nubian, Puba goes out on the solo tip and proves that he's still got the skills. The Masterful lyricist shoots the gift on this, his debut album, with such tracks as the smooth "360 (What Goes Around)", which combines a fat bass with a catchy Gladys Knight vocal sample. Puba drops knowledge on "Soul Controller" and "Proper Education": "ring the alarm, another devil is dying!". Following up on "What's the 411?", Puba teams up again with Mary J. Blige on "Check It Out" for another innovative Hip Hop R&B combination. This album covers all bases from making loot to knockin' boots, and production-wise, the light, clean samples and live instruments make for hip-hop treat. Ya know how it goes!



Child

M O N

Children, education, knowledge,

**These are the themes presented through
Month. ✚ And certainly these
we must take heed of and li**

Why focus on children and education? The reasons, of course are many.

For some of us, it's as simple as wanting to be a positive role model for those younger than ourselves.

For others, it's an attempt to relay our history to the younger generation so it may be remembered and valued.

For others still, it's an effort to add to our education.

In the words of noted sociologist and child educator, Iva Carruthers, "It is better to raise the right questions and not have the correct answers, than to raise the

wrong questions and have no answers to them."

But above all, it's as close as we get to the issues of the people today.

It is for these reasons that we celebrate this Black History Celebration to all children. Children's Day 1993 is a day of African storytelling, games.

Our invited storyteller is the official storyteller for Philadelphia. She is on

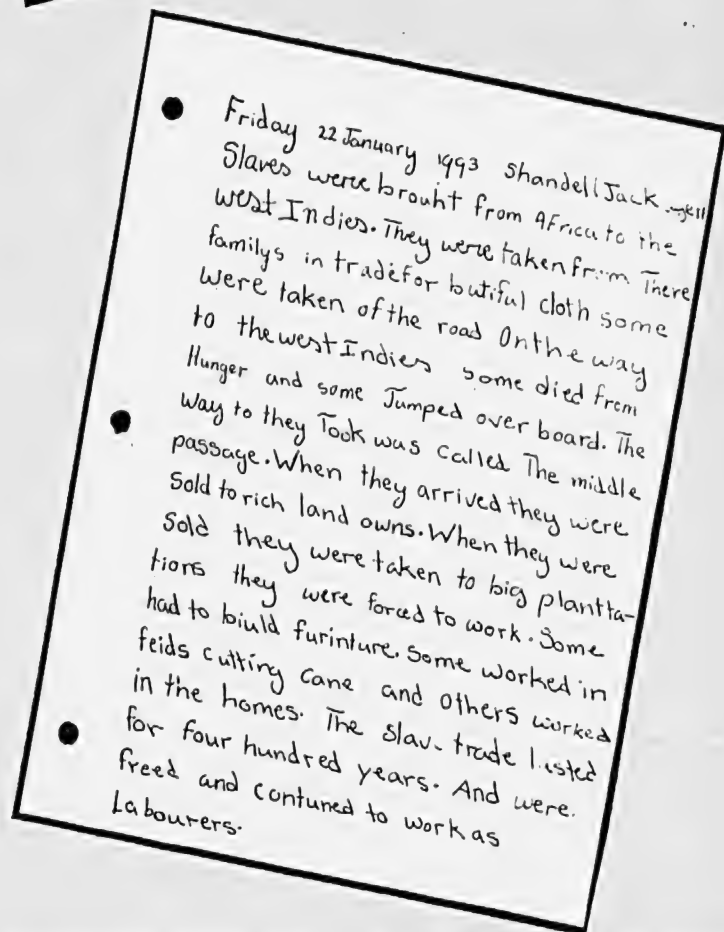
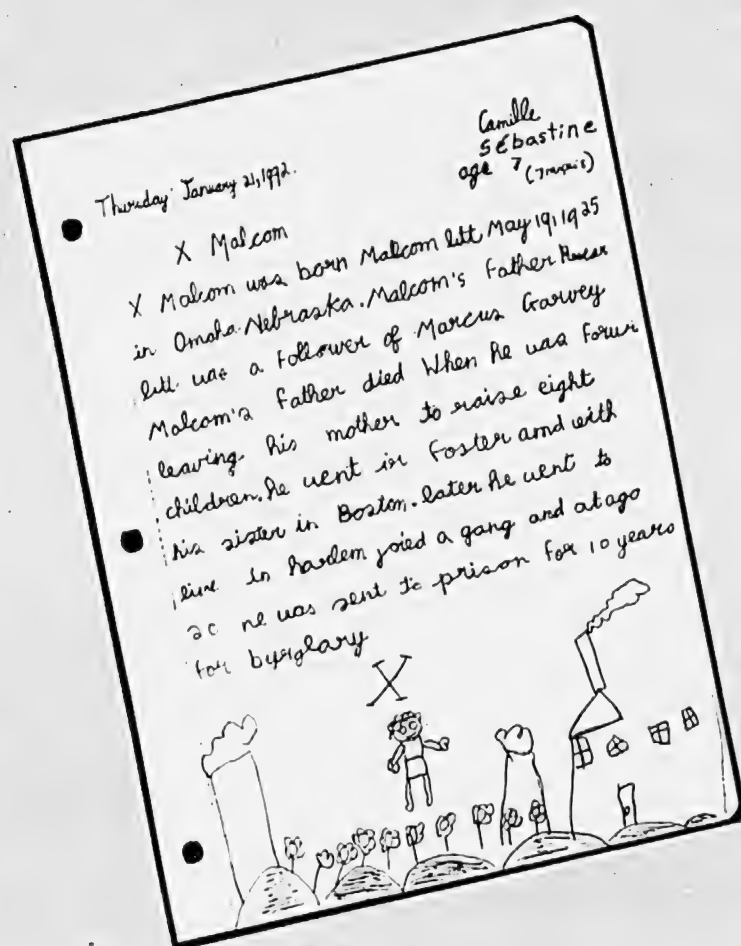
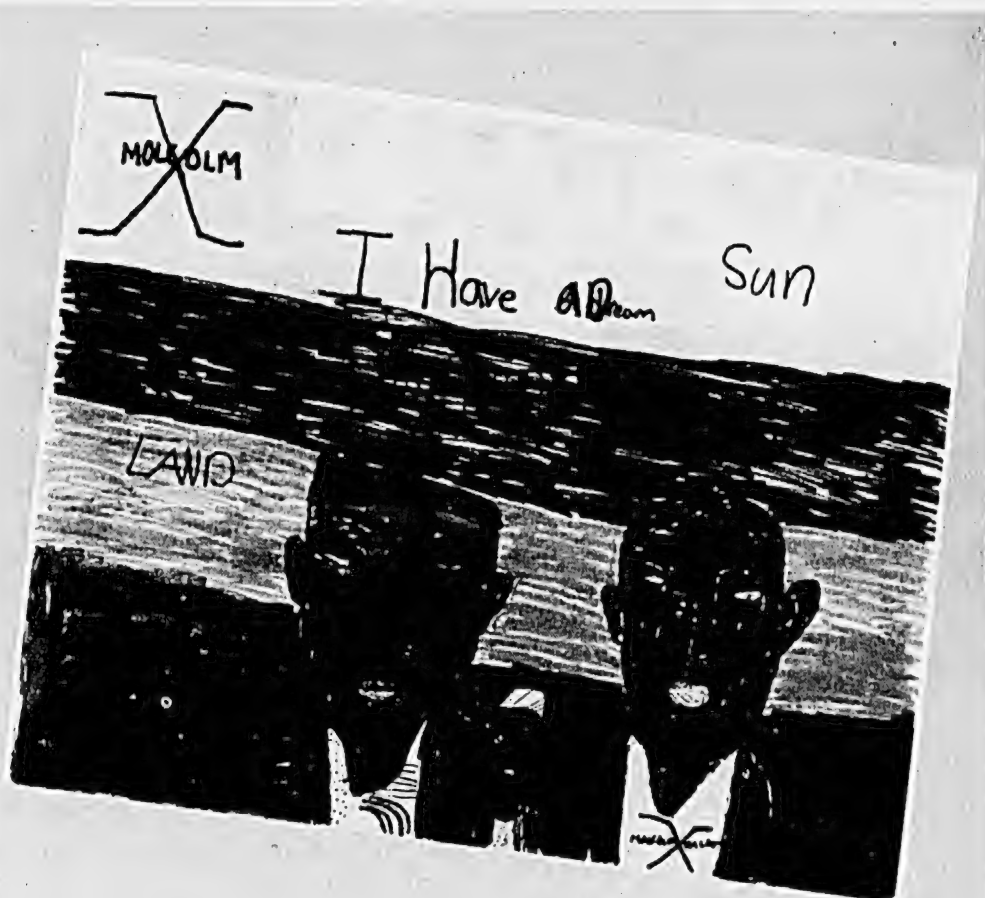
Children's

initiative and understanding

Throughout this year's Black History Month, the themes and principles we live by if we are to prosper.

have the correct
an attempt to lis-
facing young
ns that we dedi-
Month
ren. This year's
an amalgamation
dance, music and
ller, Linda Goss, is
or the city of
e of the leading

experts on Black storytelling in North America. Her flair for drama has mesmerized audiences for over 20 years.
Capturing the audience's attention is no difficult task for our guest speakers, Iva Carruthers and noted historian and writer, Jan Carew. Both are specialists in their fields and will lead discussions on "Educating Black Children" and "Children of the African Diaspora."
What follows are letters from children at the Garvey Institute and Westmount Park. These are their thoughts about Black History.



The True North Strong and Free

by Kiké Roach

*"Oh righteous Father, will thou not pity me,
And aid me on to Canada,
where all the slaves are free"*
— popular freedom song

Canada: a welcoming haven for fugitives escaping the brutal system of slavery in the Southern United States. Or so we thought. The reality however is that the "peculiar institution" made itself quite at home here too.

Though the history of slavery in this country has been sublimated or completely ignored, slavery as an institution existed, was legally sanctioned and upheld for approximately 170 years. It was practiced mainly in Ontario, Québec, New Brunswick and Nova Scotia.

In 1628 in New France (Québec), a young boy from Madagascar, named Olivier Lejeune, became the first African slave of record to be purchased in Canada.

However Blacks were not the first slaves here. By the early 1500s Portuguese and French explorers are known to have captured and enslaved some of the Amerindians they came into contact with. French colonists who settled in Acadia and New France continued this practice a hundred years later. Amerindian slaves, called "panis", often significantly outnumbered the Black slave population.

Canadian style slavery varied from its Southern cousin in that the goals and economic interests of the French and British here differed from those of the owners of the vast cotton and sugar plantations.

In the beginning, Imperial interests in Canada lay primarily in expanding the fur trade and the fishing industry. The French and British relied heavily on Native peoples' skilled labour in the trapping and hunting of fur bearing animals. In 1780, between 300-400 Black slaves were imported from the colony of Bermuda to work on the fishing fleets of the Grand Banks of Newfoundland.

As European interests shifted, strategies for exploiting Canada's natural resources and establishing more permanent domination over the region developed. Slaves were imported gradually in keeping with the pace of these newly emerging colonies.

In 1689, the first major importation of Africans occurred when King Louis XIV of France gave permission to his subjects to bring slaves into New France as agricultural workers. Many see May 1, 1689, the day of this decree, as the official birthday of slavery in Canada.

The number of Black slaves in Canada remained small but increased considerably between 1783 and 1784. White slave-owning Loyalists, emigrating to

Canada after the American War of Independence, brought a total of 2000 Black slaves with them. Just over 1200 of these slaves were distributed in Nova Scotia, New Brunswick and Prince Edward Island.

At the time of the Loyalist immigration the slave population in Upper Canada (Ontario) was estimated to be about 500 persons and just over 300 in Lower Canada (Québec).

Black slaves were used to clear fields, chop wood, build ships, houses and buildings for the white settlers as well as being employed as domestic servants and agricultural workers.

The institution of slavery was given legal recognition as early as 1709 and was incorporated into the text of the Treaty of Paris, permitting the French to continue owning slaves in New France even after the area passed under British rule.

Slavery was legally sanctioned in all of British North America (B.N.A.), including Nova Scotia. A British imperial law introduced in 1790 acted to "encourage British immigrants to come to B.N.A., the Bahamas and Bermuda with their slaves and other property."

Slaves were bought and sold in the markets and at auctions in Montreal, Halifax and other cities. Newspapers carried announcements of Blacks for sale. Such advertisements appeared as early as 1749. The following was published in the *Royal Gazette and Nova Scotia Advertiser* of September 7, 1790:

"Sales at Auction by William Millett, At his Auction-Room, on Thursday next, the 9th Inst, at 12 o'clock. About Two Tons of Ship Bread, A Few Barrels of Pork, Indian and Rye Meal, Some Household Furniture, A Stout lively Negro Man And Sundry other Articles"

Clearly Blacks were seen as nothing more than chattels, workhorses.

They were advertised as strong, hearty field hands or tradesmen such as carpenters, sailmakers and ropemakers.

Though Canadian slavery did not expand and flourish to as great an extent as in the United States, it was no less harsh and brutal in its treatment of Africans and Amerindians. "Slavery in Canada had all the traits associated with the dehumanizing treatment meted out to human beings in bondage."

Instances of excessive violence and sadistic torture of slaves by Canadian masters have also been recorded. *Canada and Its People of African Descent* documents this:

"A small child of Windsor, Nova Scotia, was instantly killed when his holder struck him in the head with a hammer. A slaveholder from Truro, Nova Scotia, in



order to punish his slave who had tried to run away, made a hole through the lower lobe of the slave's ear, passed the end of a whiplash through the hole, knotted it, jumped on his horse and dragged the victim who died shortly afterwards."

Blacks repeatedly defied and resisted slavery, frequently by escaping from their masters. This prompted the enactment of a Canadian fugitive slave law in 1709 which, among other things, called for the imposition of a heavy fine of 50 pounds on anyone caught aiding a slave to escape.

Here in Montréal, one of the most defiant acts of resistance occurred on the night of April 11, 1734. Slave woman Marie Joseph Angélique set fire to her mistress' residence on St. Paul street. The fire ended by destroying 46 buildings including the Hotel Dieu, convent and church. Angélique was captured, dragged through town and publicly put to death in June of the same year.

Intense opposition to slavery encouraged Lt.-Governor John Graves Simcoe to make Upper Canada the first British territory to legislate against slavery.

"From the moment that I assumed the government of Upper Canada, under no modification will I assent to a law that discriminated by dishonest policy between the natives of Africa, America or Europe," Simcoe proclaimed.

He passed a law in 1793 that prohibited the importation of Black slaves into Upper Canada. Simcoe's Act limited but did not abolish slavery. The law also stipulated that children born after the Act was passed were to be free upon reaching the age of 25 years old. The weight of such a stipulation must be seen in the ironic light that due to the harshness of slave conditions, the average life span of a slave was 25.2 years.

Many American fugitive slaves and Black Loyalists were profoundly disheartened by the reception they got in Canada. Free blacks were repeatedly mistaken for enslaved ones and all too often the British Crown's promises of free land and full equality to loyal Blacks went unfulfilled.

When they were honoured, Blacks were given smaller lots on the poorest lands and generally left to fend for themselves without any initial government assistance. In 1792, 1200 Blacks left Canada in search of a better life in Sierra Leone, West Africa.

Though most slaves escaping their masters were fleeing the United States to come to Canada, there was at least one instance, in 1777, in which slaves in Canada escaped to Vermont where slavery had already been abolished.

On August 28, 1883, the British Parliament officially abolished slavery in all British territories, including Canada. The law came into effect at midnight on July 31, 1884. August 1st, Emancipation Day, is still celebrated by Black communities in Southern Ontario and in the Maritimes.

Canadian slavery was in no way "more innocent" or incidental and it should never be overlooked or dismissed; rather it should be remembered as an extremely important part of our history. Slavery played a significant role in the development of Canada. It must not be minimized or glossed over.

In 1910, Prime Minister Sir Wilfred Laurier said:

"We see in the United States what grave problems may arise from the presence of a race unable to become full members of the same social family as ourselves."

Evidently, Wilfred failed to see that roots of racism were already home grown.

Death of a great one: Dizzy Gillespie



by Cynthia Reynolds

1993 has already seen the loss of one of jazz's greats — Dizzy Gillespie. He, along with musical phenomenons like Charlie Parker and Thelonius Monk, is recognized for having given birth to a new style of jazz in the 1940's that

penetrated the music scene. The new style was called bebop.

Gillespie had little formal training in the trumpet and instead relied upon himself to guide and perfect his natural talent.

Playing with Cab Calloway's band in the early 40s inspired him to the new style of jazz. He worked with bassist Milt Hinton on evolving some new progressions, and after he was fired from Calloway's band, he, Kenny Clarke and Thelonius Monk joined together and expanded the bebop style.

Around the same time, Charlie Parker had also begun playing bebop. Today, Parker and Gillespie are recognized as the two greats of the bebop era. What made them exceptional is the fact that they could shape phrases while playing

at extraordinary tempos.

Veteran Louis Armstrong could never accept the legitimacy of bebop as a great jazz art form. He condemned bebop because: "instead of holding notes the way they should be held, they just play a lot of little notes. They sorta fake out of it. It's all just flash. It doesn't come from the heart the way music should." However, the magic that Dizzy produced did not escape Armstrong. He singled out Dizzy alone for being amongst: "some of them cats who play it play real good..."

Throughout his life, Gillespie continued to play and record his music all over America. Jazz has been called by Jackie McLean as "the only true art

form that this country has come up with... except maybe the atomic bomb." Gillespie's presence exploded onto the circuits of the jazz scene in the 1940's

Bebop:
"the only true art form that this country has come up with... except maybe the atomic bomb."

and significantly helped shape this art form. Although the loss of Dizzy Gillespie is tragic, the impact of his musical genius will never be extinguished.

Sojourner Truth:

Abolitionist and Womens' Rights Activist

by Cherie Payne

Sojourner Truth was born Isabella in 1797. She was a slave in the northern state of New York where she was separated from her parents very early in life, as was typical of slaves in those times.

Her first language was Dutch because this was the language of her master, and she received no formal education.

After her master's death she was sold to another family, where she was beaten brutally with hot iron rods. Though such behaviour was not unusual, Isabella's father was enraged by the news of his daughter's flogging, and persuaded a kinder family to buy her.

Shortly thereafter, she was sold again to the Dumont family. Here, a husband was chosen for her from among her master's slaves.

In New York, in 1827, all slaves were emancipated by state law. Dumont did not want to free Isabella, so she was forced to flee, leaving her children behind. Several years later, Isabella discovered that her son had been sold to a plantation in Alabama.

However, according to New York state law, no slaves could be sold out of state. Showing extreme strength of character, Isabella took the slaveowner to court. As a slave she did not have any legal rights, but she appealed to the courts using the laws they had written for her white contemporaries.

Having escaped from slavery, Isabella chose her own free name: Sojourner Truth, which was symbolic of her desire to travel the country, speaking God's truth about the rights of Blacks and women. In 1843 Truth left New York to become a travelling preacher. She joined an industrial commune called the North Hampton Association where she learned more about Christianity and civil rights.

By the late 40's and early 50's. Truth

had become well known as an activist. She joined Frederick Douglass in the abolitionist movement, and sought the support of white women suffragettes in her fight for women's rights.

Perhaps Truth is most famous for her rebuttal of critics of women's rights. These men in the legislature argued that women who had to be helped out of carriages and over mud puddles were too weak to be enfranchised. Truth replied:

"I have worked next to men...nobody's

"I have worked next to men...nobody's helped me out of carriages or across mud puddles...I have birthed many children, and when they were sold into slavery none but Jesus heard my cry. And ain't I a woman?!"

helped me out of carriages or across mud puddles...I have birthed many children, and when they were sold into slavery none but Jesus heard my cry. And ain't I a woman?!"

Truth lived to see the ratification of the Thirteenth Amendment, which made slavery illegal all over the United States, and thanked President Lincoln in person for the Emancipation Proclamation. However, she did not stop there. During Reconstruction, Truth taught freedmen how to seek employment and education. She agitated for true civil rights, and lobbied against racism.

Unfortunately, when President Hayes ended Reconstruction prematurely in 1876, Truth was too weak to protest. She died in 1883.

Sojourner Truth never compromised or accommodated whites' evils in the nineteenth century. Rather she stood firm in her beliefs in universal suffrage. She was described as a woman of great presence and strength; a fabulous orator and who could move a crowd.

We see Truth as an activist and a reformer. She saw herself as merely spreading God's word.

Rhythm & Verse

by Ted. A. Runcie

Firm Conviction

*I want to be a part
Of a Revolution
Which goes beyond personality
Not where young men
Talk big and loud
To heat people's ears
"By any means necessary!"
Not where young men and women
Dress in shirts and wear pins
That carry slogans-
Symbols as cryptic to them as to us.
Not where people go to lectures
Get hyped and shout; 'Amen! Amen!'
As the speaker raises voice,
Or when he or she uses
Certain words of choice.
Not where everybody has the goal
Shut into a corner —
With the oppressor there too.
No! I want to be part
Of a Revolution without limits;
Where an end is hoped for
But never clearly seen,
Where the me who sees today
Would not recognize
The me mad the you of tomorrow.
Play me
A Revolutionary Anthem of change
Today.
And when that record's worn,
We'll find ourselves a new song for
Tomorrow!*

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Hip Hop culture in t Rap and the 1

by Shingi Sabeta

Look around you.

You can't escape it. Everywhere you look, you see youth of every color and creed sporting the loose, baggy jeans, the big Timberland boots, the multi-coloured socks, hats and other hip hop accessories.

What you see is black culture taking over the North American psyche. And this time it's in the form of hip hop culture, the culture that expresses itself through rap music.

In the mid to late 1980s, the naysayers were predicting rap's imminent demise, yet the musical form tenaciously held on for its life and refused to die.

In fact, since its inauspicious beginning in New York in the late 1970s, rap has not only survived and matured, but has prospered to the point where it now permeates every facet of North American culture: turn on your television or radio, and you will see what I mean.

The level of ignorance of those not in tune with the urban street psyche is apparent in the media. While some claim that rap is not music at all, others look at it as "gang music" and "a source of scare stories".

Rap commanded an unprecedented amount of attention from the mainstream media in 1992. From the Rodney King beating, to the Los Angeles riots to the Presidential elections, rap was at the forefront of the political scene in North America.

The Rodney King video graphically exposed the

inherent racism that runs through this so-called bastion of democracy. Yet if you have ever listened to songs by rap artists such as Ice Cube, 2Pac, Paris and others, then what happened in L.A. would not have surprised you at all.

Rappers had long been warning anyone who cared to listen about the powder keg that finally ignited in L.A.

The warnings are there, whether or not you agree with how they are expressed.

The rebellion in Los Angeles was not only a reaction to the Rodney King case, but also an expression of the anger that is felt by those whom the American system has failed.

Fightingensorship

Raptivist Sister Souljah candidly expressed these sentiments when she spoke in a Washington Post interview:

"...this government and that mayor were well aware of the fact that black people were dying everyday in Los Angeles under gang violence. So if you're a gang member and you would normally be killing somebody, why not kill a white person?"

The media presented only a selected part of what she said; this became the 15-second sound bite that provided the opportunity for none other than the then presidential hopeful, Bill Clinton, to exploit.

Clinton called Souljah a racist, equating her with David Duke, and thus avoided facing the conditions that make people like Sister Souljah say what they say.

Rap again became a target for media condemnation in 1992 with the release of the song "Cop Killer" by Ice T's heavy metal band Body Count. The ensuing controversy over the song led to a

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he '90s: media

public and political backlash that eventually resulted in Ice T withdrawing the song from the album.

Pressure on Ice T came from all sides: censorship boards, police organizations, and more importantly from his group's record company, Time Warner.

The Warner Bros. executives were afraid of losing their jobs due to pressure from shareholders — it was this that motivated Ice T's "personal" decision to withdraw the song.

Within weeks of the decision, there were emergency meetings for all the top record executives at the major record labels, who were terrified at the thought of going through similar disputes — as a result, they decided that certain rap lyrics should never reach the American public.

A great number of rap artists have been affected:

Boo Yaa Tribe were forced by Elektra to remove a song called "Shoot 'Em Down";

The Intelligent Hoodlum, whose song "Bullet" is about killing cops, was dropped by the A&M label;

Boston's Almighty RSO was dropped by Tommy Boy after the Boston Police Patrolman's Association reacted against "One In The Chamber";

Kool G Rap & DJ Polo, who were being pressured by Warner Bros. to change the content of some of their songs. After some negotiations, G Rap decided to release and distribute the new album "Live and Let Die—The Movie" on the independent Cold Chillin' label. As a result the album will most cer-

tainly reach a smaller audience, preventing the duo from attaining the success that they most certainly deserve.

Rappers have never shown a particular appreciation for the police, as evidenced by such songs as N.W.A.'s "F— The Police", and as the conditions that today's black urban youth face continue to deteriorate, the relationship will remain the same, if not get worse.

As the mainstream media's obsession with hip hop continues, rap will continue to be blamed for the societal problems that it actually only seeks to reflect.

The cruel twist to the whole "Cop Killer" incident is the fact that the song is not even a rap song — something that the media, always dedicated to the truthful, objective dissemination of information, neglected to point out. It seems that in its desire to find fault with rap, American media will happily sacrifice journalistic integrity for sensationalism.

Media ignorant about rap

It appears that more often than not, any politician, journalist, or bonafide expert called upon to speak on hip hop culture seems to do so without so much as an inkling of knowledge on the subject matter. The sheer ignorance about rap displayed by the mainstream media can only be described as amazing, and has at times led to some ludicrous, if not amusing, statements about the genre.

Many a rap article in such publications as Newsweek, Rolling Stone, GQ and Vogue consistently follow the same formula — from the facile declarations that rap today is what rock 'n roll was to the sixties; or the perennial cliché about how the "fearsome" Chuck D of Public Enemy has said that "rap music is the CNN of Black America". These articles are usually peppered with faulty conclusions, factual errors, and implicitly racist blanket statements concerning black people as a whole.

To illustrate just how far out of touch with reality some of these people are, here are some of the most memorable statements that have been made about hip hop to date:

- First up, Hollywood pretty-boy, Mickey Rourke: "...the blood of Los Angeles falls on those who instigated this revolt, the malicious prophets of black cinema and rap music, the movies such as those of [Spike] Lee and [John] Singleton."

- "The resentment expressed is certainly part of the continuing legacy of slavery, and the continuing inability of Black Americans to free themselves from it. But rap is part of the problem, not any remedy." — in London's The Daily Telegraph.

- "Music videos — specifically certain videos for rap music — are purposely glorifying armed violence and criminality. Most Americans probably have not seen these rap videos. But they are broadcast day and night by various cable channels, and they are frightening." — Chicago Tribune.

- "The self-described Public Enemy Number One wouldn't make a bad wanted poster: His face is menacing, set with a hard, sullen expression that doesn't soften much even when he laughs. Only

his hands, graceful and classically artistic, offset his air of contained belligerence." — "Public Enemy's Rap War" in Entertainment Weekly.

Any hip hop fan will agree with me when I say, in the immortal words of Dres of Black Sheep:

"...It's times like this that I gotta crack a smile."

Manipulation through commercialization

When you look at popular mainstream media, it becomes obvious that the media has chosen certain hip hop artists as its pet subjects, and it persistently talks of these artists as if they were the only definition of what hip hop is.

Favourite media subjects are Public Enemy, Ice Cube, N.W.A, Ice T and Queen Latifah — time and time again, whenever an article on rap is written, you can bet that these are the names that will come up. While these talented artists are fully deserving of the attention that they receive, there is a risk that other rap artists who are equally as talented will be left in the dark.

How can one possibly claim to have a true understanding of hip hop if one has never listened to the likes of such artists as EPMD? Or the innovative Gangstarr? Or the highly conscious lyrics of Brand Nubian, KMD and Poor Righteous Teachers? And how about the skillful rhymes of Black Sheep, A Tribe Called Quest, or the Pharcyde? Or the original styles of artists like Grand Puba, Naughty By Nature, and Das Efx, and others like Organized Confusion, Main Source, MC Lyte... the list goes on and on.

The point is that within rap itself there is a great number of styles and genres which explain why rap is constantly revitalizing itself in such a way that it remains fresh and appealing.

As hip hop culture becomes more and more popular, the result has been commercialization, not only on the big screen but on the small screen as well. This is evidenced by the sudden proliferation of new black shows on TV, obviously inspired by the enormous success of such programs as the "Fresh Prince Of Bel Air",

Much as white, middle-class America has tried to denigrate hip-hop, it is consistently having to confront it time and time again.

which stars rapper Will Smith. Each of the new shows (such as "Hangin' With Mr. Cooper", "Up All Night" and "Martin") has as their central character the hip, street-smart "homeboy" — this seems to be the essential ingredient in all these shows.

Hollywood prostitutes rap

While these shows indicate that Blacks are indeed making inroads into Hollywood, one cannot help but feel that this will lead to the blatant exploitation and prostitution of hip hop culture.

For some, the whole thing smacks of "blaxploitation"; in other words, the 90s will simply be the 70's revisited with regard to the portrayal of Blacks in film. One can only hope that somehow we

will remain in control of our own image as portrayed by the media, unlike in the past.

With rap's popularity has come an ever-growing population of white hip hop fans who are embracing this black culture and claiming it as their own. It's not unusual to pass by the mall and see white kids "hangin' out", blasting rap music on their radios, singing along word-for-word to a Das Efx song.

As Washington Post writer Laura Blumenfeld put it in an article "[there is] a generation of white teenagers that is adopting hip hop and claiming it for themselves."

According to Blumenfeld, these kids are called "yo-boys" by their white classmates, or, even worse, "wiggers", which means "a white nigger, a white kid who tries to act black."

Personally, this writer does not have a problem with white people who listen to and are knowledgeable about hip hop, provided that they keep in mind that no matter how "down" or true to the game they are, there are certain experiences that black people go through that they, by virtue of the privileges of their white skin, will never have to go through.

Case in point was a recent Arsenio Hall show where I was shocked to see a couple of white men (and a third man who was black) sing a Negro spiritual about slavery, thanking "the Lord for freeing me from the shackles of slavery"!

What added insult to injury was the fact that this show was in memory of Martin Luther King Jr. It was an ironic reminder of just how much Black culture has affected the behaviour and mentality of whites, and one cannot help but be reminded of what has happened in the past to jazz, rock 'n roll and other forms of black music.

So as we go into 1993 the Hip Hop Nation apprehensively wonders which direction rap will take, whether it will retain its underground appeal or whether it will give into overblown commercialization.

The past two years have brought masses of white hip hop fans who are now listening to and buying the underground rap that so many of the hard-core rap

fans, mostly black, jealously guard. There is a struggle to maintain hip hop's authenticity i.e. keep it on the streets, while at the same time there is obviously the need to sell records.

There has been a mixed reaction to the success of rap: network television has embraced hip hop personality as has the fashion industry, and yet at the same time fans have argued that rap should return to the raw street sound that it used to be in the past.

It is obvious, however, that rap has become a powerful musical mover that has invaded every facet of North American culture, and it can only continue to grow stronger. And why do I say this? Because we're cool like dat, we're black like dat, and we're peace like da

Putting the Clarence Thomas and Anita Hill debacle into perspective

by Adrian Harewood

"History repeats itself first as comedy then as farce" — Karl Marx

"There is no difference between a black snake and a white snake, they both bite." — Justice Thurgood Marshall

From the outset there was something exceedingly perverse and bizarre about the Anita Hill/ Clarence Thomas affair. The entire proceedings oozed hypocrisy and mediocrity, contradiction and outright barbarism. The overt sexism and racism that laced this saga was an appropriate indictment of a society firmly built on the foundations of oppression.

Both Thomas and Hill were Black conservative professionals who were staunch Republicans.

The debacle really began in August 1991, when former President Bush denied that his nomination of a Black Conservative Anti-affirmative action, anti-Roe vs. Wade judge, Clarence Thomas, for a position on the Supreme Court was motivated by race.

This lie was so blatant and the strategy behind the nomination so calculating, that it demonstrated Bush's contempt for the African American population. Bush and his cronies understood that with the retirement of the first and only Black Supreme Court Justice, Thurgood Marshall meant that there was now a much-coveted vacancy on the court.

With Thomas, Bush had a conservative who would follow the Republican right wing agenda and better yet he had a Black man, "a minority". No one could accuse him of racism or discrimination. Bush understood that the question of Thomas' competence would effectively split the African American population in half, between those who wanted a Black person on the Supreme Court because of his or her Blackness, and those who were so opposed to his philosophy that they could not support him at any cost.

This was the kind of ambivalence that existed in the community before Hill's allegations that Thomas had sexually harassed her some years earlier surfaced in the media. This information served to polarize opinions even more.

The entire affair from start to finish was an exercise in political opportunism for the two parties. Some might argue that Hill and Thomas

were their pawns.

The image of 14 very ordinary white men in suits, sitting in very prestigious and powerful positions as they judged two black people on the eve of the 500th anniversary of Columbus getting lost somewhere in the Atlantic was a harrowing one.

Just to behold the wizened old cracker from South Carolina Strom Thurmond support a Black man, Clarence Thomas, was enough to make one nauseous. This white supremacist republican has opposed every Civil Rights Bill that ever crossed his desk. He was one of the chief engineers of the filibuster that had delayed Thurgood Marshall's appointment to the court in 1967. If Strom had had his way Clarence would have still been picking cotton in Georgia.

The sight of Ted Kennedy on this Senate Ethics/Judiciary Committee examining questions of Sexual Harassment was a disgrace. He even seemed embarrassed to be there.

We must be clear about some things.

Sexual harassment is not to be dealt with in a cavalier or superficial manner. Sexual harassment cannot be intellectualized or trivialized. Sexual harassment is a crime that must be dealt with as such.

It must be stated unequivocally that a racist component dominated the proceedings.

As a Black African woman, Anita Hill was mocked and derided for having the temerity to challenge the white patriarchal system in its very own house.

Many of the Senators would never have exhibited the same type of overt callousness and contempt had Ms. Hill been white.

Throughout American history the common assumption has been that Black women cannot be raped or otherwise sexually abused. African women living in Canada and the United States have often been "stereotyped" as being licentious and lustful sexual provocateurs, whose hunger for sexual gratification is insatiable.

Paula Giddings, the noted African American Women's historian, argues that racism has been based also on sex differences. Indeed in the late 19th century, alleged sexual differences got Black men lynched and Black women raped.

Once again everyone except Black people were running away from the question of race.

For some "well meaning liberals" this was the ideal issue. For it was one which everyone could relate to. This was not a "Black issue". This was strictly a "human issue".

In an inherently racist society it is hard to understand how in any thorough analysis of sexism, one could ignore questions concerning race.

What these observers failed to realize is that to separate a portion of a person's identity is to neglect a part of her/his humanity. They couldn't discuss the racial component because they live in an society which is constantly denying that a serious racial problem exists.

Some "white liberals" they felt guilty. It was so much easier to talk about the "battle of the sexes", as an excited anchor at CBS remarked.

It was no coincidence that the majority of talk shows and news programs on the air during the affair featured panelists who were white. Many African American women questioned whether white people and white women in particular could truly understand what was really going on.

"As African American women we are always trained to value our community even at the expense of ourselves and so we attempt to protect the African American community. We don't want to say things that will reflect negatively on it. We are constrained from expressing our negative experiences because they are perceived in the larger community as a bad reflection on African Americans." — Anita Hill.

Many people in the African American community felt that Anita Hill should have kept her allegations quiet, "for the good of the race". In the words of one man from Macon, Georgia, head of the local NAACP (National Association for the Advancement of Coloured People),

"She should have let the sleeping dog rest." "When a Black woman is raped or beaten or mutilated by a black man or a white man, what happens." — June Jordan

The question must be posed: where do Black women go to express their anger and their pain? What happens to these women, the unsung activists, the mothers and the nurturers when they must always internalize and sup-

press their frustrations? Must they sacrifice their physical and mental health for the betterment of the race? How can they divide themselves so finely that they don't take care of themselves.

A false dichotomy has been erected concerning questions of race, gender, class and sexual orientation.

The problem lies in the fact that some people in the Black community do not see the sexual harassment of Black women as a betrayal of the community; yet a report of such abuse to the wider community though is regarded with contempt.

Audre Lorde once said "there is no such thing as a single issue struggle". She was adamant that we fight oppression at all levels. As a freedom fighter she understood what liberation was about.

There was definitely a perverted racist sexism apparent throughout the proceedings. Because there exists a collective historical memory of the lynching of Black Men, but not the same kind of understanding of the brutalization that Black women have suffered, many who watched the proceedings were very sensitive to Clarence Thomas's contention that he was the victim of a "hi-tech lynching for uppity Blacks". They didn't understand what happened to African American women when they were savagely raped and beaten.

Thomas who had always rejected the "race card", chose the most opportune moment, to exercise "his privilege". He knew that he could effectively silence his Democratic opponents who in their attempts to be seen as liberal, were afraid of being deemed racist if they attempted to pin him down.

They didn't know how to deal with such a damning statement. They couldn't talk about race because white America has never honestly dealt with the question. The line of questioning that Thomas got was much easier than the intense offensive cross-examination that Anita Hill was the victim of.

It is important to point out though that white men never lynched a black man and certainly not a fellow white man for the brutal treatment of Black Women. This was a small point that Clarence Thomas had left out, when he started arguing that it was he who was the real victim of the process.

Thomas did have a point as well.

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BLACK HISTORY MONTH

THE MCGILL DAILY

Monday, February 1, 1993

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Si le Zaïre pouvait changer

par Ali Mambongo

Durant les derniers mois, les bouleversements politiques survenus en Europe de l'est n'ont fait que ranimer les désirs de changements d'autres populations aux prises avec les mêmes problématiques.

Le continent Africain n'a pas été épargné et ainsi, nous observons aujourd'hui un nouveau courant de changements vers le processus de démocratisation de plusieurs pays.

C'est au matin du 24 novembre 1965 que le Colonel Mobutu Sese Seko fit son apparition sur la scène politique zaïroise, au moyen d'un coup d'état. Il s'imposa comme premier homme de la république du Congo, maintenant Zaïre, afin de rétablir l'ordre politique et ainsi neutraliser le conflit entre les partisans du président Kasavubu et ceux du premier ministre Lumumba.

Le parti politique unique qu'il forma par la suite, le Mouvement Populaire de la Révolution (MPR), afficha un concept d'authenticité de la culture zaïroise opposé à toute valeur occidentale. Puis, l'opposition fut balayée afin de mieux contrôler les pensées du peuple.

En avril 1990, le Maréchal et Président Mobutu, devant agir face au courant de démocratisation proposa une structure politique renouvelée permettant trois organisations politiques.

Immédiatement, la population s'opposa à ce nouveau système réclamant un multipartisme intégral. Mobutu refusa mais il dû plus tard prendre en considération la requête du peuple.

En septembre 1990, Mobutu accepta de réouvrir les pourparlers ayant pour but la démocratisation du système politique zaïrois. C'est ainsi que l'Union Sacrée, le regroupement des partis d'opposition présidé par Étienne Tshisekedi, créa une conférence nationale afin d'instaurer un processus d'élection libre et de repenser la structure politique du pays.

Une des résolutions de la conférence nationale fut de nommer un gouvernement provisoire ayant pour mission l'instauration du suffrage libre et universel.

Une rivalité apparut entre Mobutu et l'opposition au sujet du choix du premier ministre du gouvernement provisoire. Mobutu nomma Ngunza Karl Bond, un de ses anciens collaborateur. Suite au mécontentement populaire, Ngunza Karl Bond fut remplacé par Tshisekedi qui, jusqu'à présent, est premier ministre du gouvernement provisoire.

Ce changement de premier ministre provoqua des confrontations partisans dans la capitale et en province. Au Shaba, appuyant Ngunza Karl Bond, il y eut des attaques contre les originaires de la province du Kasai d'où est issu Tshisekedi. Parmi la population de réfugiés Kasais chassés du Shaba les problèmes de relocation sont aigus, refléter par un taux élevé de malnutrition infantile.

Dû à l'intensification de la crise économique et sociale, un plan de relance économique fut proposé par la Banque Mondiale et le Fond Monétaire International. Leur proposition fut refusé sous prétexte d'intrusion dans les affaires intérieures de l'État. Parmi les conditions jugées inacceptables par Mobutu furent: accorder une plus grande flexibilité au premier ministre et; cesser les détournements de fonds par le Président.

Malgré les contretemps du président Mobutu, le projet constitutionnel de la conférence nationale continue dans le but d'installer des institutions définitives. La période de transition vers la démocratie sera de deux ans, soit jusqu'au printemps 1994 au moment des élections. Où la République du 'Zaïre' redeviendra République du 'Kongo'.

Le souhait des Zaïrois et Zaïroises est qu'enfin la richesse du pays se reflète à l'intérieur des structures politique, économique et sociale.

Possessing the Secret of Joy: Taking issue with clitoridectomy

Alice Walker's most recent novel is *Possessing the Secret of Joy*. This work deals with a very taboo subject: Female circumcision or clitoridectomy.

The term of clitoridectomy encompasses a range of ritual surgical operations (1) drawing blood from the clitoral prepuce or removal of the prepuce, (2) excision of the clitoris, (3) excision of the clitoris and labia minora, and (4) infibulation requiring removal of the clitoris, the labia majora, the two sides of which are then joined so that a small posterior opening is left for the passage of urine and menstrual blood.

Clitoridectomy is practiced in countries in Africa including Ethiopia, Tanzania, Kenya, Somalia, Sudan, Ghana, Sierra Leone, Guinea, and Egypt among others. However, this practice is by no means a uniquely African phenomenon- it occurs in varying degrees in Yemen, Malaysia, Brazil, Eastern Mexico, and Aboriginal Australia.

Moreover, there is no link between the practice and religion. The ethnic groups that perform the rite adhere to many different religious traditions and beliefs. Clitoridectomies are an ancient ritual, as mummies dated 200 BCE show evidence of having the operation performed on them.

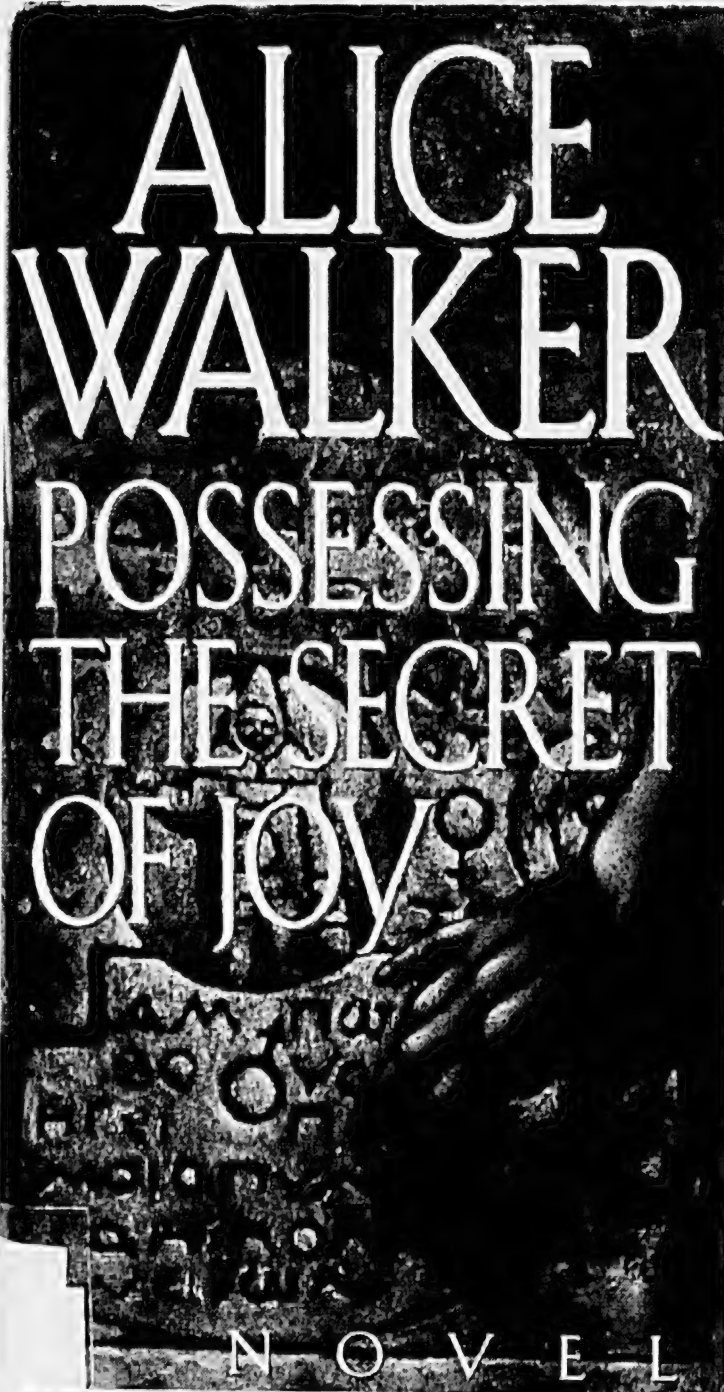
The ritual is usually performed by a traditional midwife and takes place any time between the ages of three and puberty. The World Health Organization has estimated that 80 to 85 million women have had this procedure performed on them.

However, sexology experts who have closely studied the phenomenon of genital mutilation estimate that the numbers are closer to 100 million.

In *Possessing the Secret of Joy*, Alice Walker's protagonist, Tashi, escapes having a clitoridectomy. Because of the social stigma attached to an "uncircumcised woman", she returns to her homeland to have the procedure performed in adulthood.

The reader might ask her/himself "What is the conflict? Why would a woman who escaped this type of genital mutilation in youth inflict it upon herself in adulthood?"

Tashi believes that this operation is the one thing that would clearly identify her with people. Because colonization had stripped away land, self-subsistence and identity from her Olinka people, she was desperate to hold on to a part of



by Mariame Kaba

herself.

Tashi is making a misguided attempt at being whole. In order to understand the state of mind that motivates this type of behaviour, we must examine the meaning of the clitoridectomy within the context of the group.

The reasons given for the practice are that it is a ritual for membership into an ethnic group with the status of adult, or a prerequisite for legitimate and moral marriage, sexuality and procreation.

Clitoridectomy is also a means of controlling women's sexuality. The phrase "son of an uncircumcised woman" is considered an insult in the sense that it is synonymous with "son of a whore" - that is a woman of excessive sexual appetite caused by her not being circumcised.

In Egypt, the practice is thought to protect a girl's chastity by reducing her libido. This is done, supposedly, to maintain her "suitability" for a good marriage.

Something that strikes me in this practice is the blatant disregard for women's pain. In the Mythology of the Dogon, the vulva is blamed for its natural function- when it is aroused it stands.

This is considered masculine and anything masculine on a woman must be removed.

There is an assumption that women are indestructible "down there". Those who perpetuate this procedure pay no attention to the pain associated with the practice. Tashi illustrated her experience with intercourse after having the clitoridectomy:

"After three months of trying, he had failed to penetrate me. Each time he moved against me I winced. There was nothing he could do to me that did not hurt" (p59).

Childbirth is even more of a chore. The tragedy is that the women who have had this done are more susceptible to infection, disease, and AIDS because of the tearing involved in intercourse and childbirth.

Many young girls are infected by unwashed, unsterilized sharp stones which are used to perform the operation. In 1982, President Moi of Kenya banned the practice after the death of seven young girls in a two week span.

It is incredibly sad that it took so many deaths to convince someone that this was a case where tradition was dangerous.

Because of the pain, suffering, and anguish she experiences as a result of the practice, Tashi goes back to Olinka and kills the midwife who performed the operation on her. Through the trial that ensues, she exalts her final revenge by the many, otherwise voiceless women a chance to speak with her own voice.

erwise voiceless women a chance to speak with her own voice.

I would like to end with something that was said by Tashi's husband Adam. He muses as he looks around the courtroom where his wife was sentenced to die by execution:

"If every man in this courtroom had had his penis removed what then? Would they understand better that that condition is similar to that of all the women in this room?"

It is not to clarify his point except to say that penectomy would be viewed by all societies as thoroughly unacceptable, inhumane, and unconscionable. Why then, should clitoridectomy be seen as any less so?

References

1. Abdala, R., *Sisters in Affliction: Circumcision and Infibulation of Women in Africa* (1982, London)
2. Lightfoot Klein, Manning, *Prisoners of Ritual: An Odyssey into Roots of Female Genital Circumcision in Africa*
3. Thiam, Awa., *Black Sisters Speak Out: Feminism and Oppression in Africa* 1986.

Non-fiction booklist

The Autobiography of Malcolm X by Alex Haley: The life of the Black leader as retold to author Alex Haley. This book recounts the trials and tribulations of his early childhood in to adulthood. He becomes one of the most articulate spokesmen for Africans in America and abroad.

How Europe Underdeveloped Africa by Walter Rodney: explores the roots of Africa's "development" problems by outlining the history of Eurocolonialism in Africa.

The Wretched of the Earth by Frantz Fanon: Written at a time when many African countries were struggling for their independence. This book explores the dynamics of the African struggles against colonialism and the necessary steps towards independence.

The African Origins of Civilization by Cheikh Anta Diop: This book outlines the evidence for the "civilization" in Africa (Egypt) by illustrating the linguistic, anthropological, and historical evidence for the African Origin of Egypt.

The Moors in Spain by Dr. Ivan Van Sertima: Essays on the history and seminal role of the Moors of Africa in Southern Europe from the 8th century to 1492.

Beloved by Toni Morrison: The Novel deals with a mother who kills her child to prevent her from living in slavery. The child comes back to haunt the mother... or does she?

Manchild in the Promised Land by Claude Brown: A young Black boy comes of age in the streets of Harlem, N. Y.

And Do Remember Me by Marita Golden: A story of a young woman's coming of age, her involvement in the civil rights struggle, and her life thereafter.

Their Eyes Were Watching God by Zora Neale Hurston: A story of Janie Crawford, an independent black woman living in the 1930's. The novel traces her quest for identity through 3 marriages and on a journey back to her roots.

I, Tituba, Black Witch of Salem by Maryse Conde: The story of a black woman from Barbados accused of being a witch in 1600's Salem, Massachusetts. This is a semi-fictional account of the life of a historical figure.

Second Class Citizen by Buchi Emecheta: A story of a Nigerian woman who in spite of her family, goes to London where after countless setbacks, she achieves an independent life for herself and her children.

Joys of Motherhood by Buchi Emecheta: The story of Nnu Ego, a mother who struggles with many changes in her life. It is also the story of Nigeria—a country destabilized by colonialism.

Sister Outsider by Audre Lorde: political essays by the celebrated Black African Lesbian feminist poet and theorist.

McGill Black Students' Network

Black History Month schedule

Monday Feb. 1

- Black History Month special issue of the McGill Daily available

Wednesday Feb. 3

- Family Night with African Storyteller Linda Goss
- NDG Black Community Centre 2121 Old Orchard (5 min from Métro Vendôme) COST \$4.00 adults, \$2.00 children. Show starts at 7:00pm

Thursday Feb. 4

- Children's Day 1993 at the McGill Union Ballroom.

Friday Feb. 5

- Film Night McGill University, Leacock 232, 7:00 pm.— *The Black Panthers* (28 min, Brazil), *The Vanishing Negro* (30 min), *Black Girl* (by Ousmane Sembene of Senegal) (60 min).

Saturday Feb. 6

- Black Talk: 15 hours of Black programming on CKUT 90.3 FM, 9:00am to 12:00am

Tuesday Feb. 9

- Guest Speaker Jan Carew — *Malcolm X in his last days*. 7:00 pm NDG Black Community Centre, 2121 Old Orchard. Free, but donation are suggested.

Wednesday Feb. 10

- Guest Speaker Jan Carew — *The Education of Black Children*. 7:00 pm, McGill University, Leacock 232, 555 Sherbrooke, corner of Dr. Penfield and McTavish. Admission: \$5 adults, \$3 students

Friday Feb. 12

- Black Student's Network dance at Soul Heaven. 2 min from Métro St Laurent at Ontario and Clarke).

Monday Feb. 15 — Tuesday Feb. 16

- Art Exhibition McGill Student Union building room 107/108 (3480 McTavish)

Thursday Feb. 18

- Guest Speaker Iva Carruthers on *Children of the African Diaspora*. McGill University Stewart Biology Building room S 1/4 (Dr. Penfield, west of Peel) Admission: \$5 adults, \$3 children 7:00pm

for more information please contact the BSN at : 3480 McTavish, room 404, tel. 398-6815



ELECTIONS & REFERENDUM PERIOD MARCH 9, 10, & 11, 1993

Nominations are now being accepted for the following positions:

Undergraduate Representative to the Board of Governors

Senators:

Arts (2) Management
Dentistry Medicine
Education Music
Engineering Religious Studies
Law Science (2)

Students' Society of McGill University (SSMU):

President
Vice-President University Affairs
Vice-President Internal Affairs
Vice-President External Affairs
Vice-President Finance

QPIRG Board of Directors (9)

Daily Publications Society Board of Directors (6)

Arts Undergraduate Society (AUS)
President
Vice-President Academic
Vice-President Administration
Vice-President Internal Affairs
Vice-President Finance
Representative to SSMU Council (3)

CKUT Board of Directors (2)

Science Undergraduate Society (SUS)
President
Vice-President Academic
Vice-President Administration
Vice-President Internal Affairs
Vice-President Finance
Representative to SSMU Council (2)

Regina Yang & William Stee, CROs

at the SSMU desk in the William Shatner Building until
12 p.m. on Wednesday, February 10, 1993
after which there will be a list posted at the SSMU desk of the positions remaining open for the extended nominations period which will end at:
12 p.m. on Wednesday, February 17, 1993.

- Referendum Questions are now being accepted until:
12 p.m. on Wednesday, February 10, 1993
"YES" and "No" Committee Formation and Forms due 12 p.m.,
Wednesday, February 17, 1993.

Nomination forms are available at the SSMU desk
For more information, contact the CRO
c/o SSMU desk or phone 398-6816

The quilts of Faith Ringgold

Faith Ringgold's narrative quilts provide a "living art" that is wholly feminine and an heroic document of the Black and feminist experience. Ringgold uses a material of everyday, the quilt, to depict life as it is truly lived.

She combines a traditionally feminine art with narratives embodied in the Black oral tradition, to create works that are representative of the two worlds to which she belongs. Being Black and female has both impeded and propelled her art.

Ringgold first used the quilt in 1970 when she and her mother, Willi Posey, collaborated on the piece "Echoes of Harlem, 1972". Posey, a fashion designer and dressmaker, bestowed on her daughter the art of quilting. Quilting was something that Posey's own mother had done for her master's household during slavery.

Within the patches of the quilt the knowledge and creative energies of three generations are fused into one. Ringgold, uses this intimate meeting of their lives to tell their stories and to pass their wisdom on to future generations.

Narratives of history

The narratives that she relays through the quilts are another feature handed down through a long tradition. To capture the viewer, Ringgold uses elements of folk lore and the highly charged plots of African and the West Indian Dilemma tales.

Ringgold remembers sitting around listening to these tales as a young girl. Being the youngest of three children however, she says she never got to tell her stories. Her quilts now serve as the medium for her message.

Since the 1960's Faith Ringgold has been at the forefront of both the civil rights and feminist movements. She organised the Women, Students and Artists for Black Art Liberation (WSABL) which successfully mobilised against shows which excluded women and minorities.

Works like "The Flag is Bleeding", "U.S. Postage Stamp", "Commemorating the Advent of Black Power" and "Flag for the Moon: Die Nigger", painted in the Pop Art tradition, illustrate the artists' anger and frustration at the time.

A reaction to discrimination

Slowly work that began as a violent reaction to sexism and racial discrimination turned to affirming and celebrating what is female; it revelled in the Black culture of her day and its ties to African traditions. It was during this period that Ringgold began using the quilt in her art.

Her *Echoes of Harlem* quilt, 1980 and *Street Story Quilt* 1982 portray the many colourful characters that inhabit her nearby community of Sugar Hill, Harlem.

The individualised portraiture is laid on a grid system. They stare frontally at the viewer resembling Ethiopian saint paintings, Egyptian mummy cases and



by Krista Thompson

African carvings. The characters become archetypes of the different members of a community more than just the individuals that inspired them. The portraits provide a narrative that illustrate the daily concerns of Black urban American life. We are passersby overhearing tales and witnessing the joyous and the tragic events in the life of a community.

In *The Slave Rape Story* quilt, the narrator is the young heroine, Beata, a slave girl on a South Carolina plantation. She explains to the viewer that her mother was raped by a sailor on a slave ship. She explains how with her last breathe, her mother gathered the strength to haul her

rapist overboard with her and "Ain't neither of em come out of that water once."

As the plot continues Beata herself is raped and suffers hardship but sustains herself with the memory of her mother. The quilt ends "We don't belong nowhere, Mama. But we staying Mama and we ain't gonna die like you Mama — we gonna live to be free." The soft, colourful warmth of the quilt itself contrast the harsh realities of the narrative.

The *Slave Rape Story* quilt is important in understanding Ringgold's work as a feminist and a bearer of African American tradition. The quilt's narrative is

female in perspective. The voice of authority is given to a woman who is allowed to reinterpret her mother's experiences. She creates a sense of autonomy for her mother and for herself, freeing herself from the dominance of a white male world.

Similarly, Ringgold frees herself from the conventional use of canvas as a medium for art and chooses quilt. Because the male dominated art establishment has long considered quilting simply a quaint feminine craft rather than art, quilt work has not been given the serious attention and critical acclaim it deserves.

The Color Purple

Ringgold continues to give a new voice to the past in her *Purple Quilt*, 1986 which was inspired by Alice Walker's *The Color Purple*. This was the first time the characters of her work came from another source. After reading the book many times she tried to give a visual form to Walker's descriptions in the novel. Ringgold chose the book because she thought its characters displayed an ability to define themselves despite all the strife and hardship in their lives.

In *Change: Faith Ringgold's Over 100 Lbs. Weight Loss Story Quilt*, 1986 Ringgold tells her autobiography through the quilt. It shows her mental and physical evolution from the sixties to the present day. The balancing of being a woman, being an African-American who is mother, grandmother, wife and artist is the central theme to this quilt and exhibition of the same title.

During a performance, at the beginning of the exhibition, Ms. Ringgold dragged out one hundred pounds of water in bags behind her. She could barely move this weight that used to burden her body. She begins to walk and chants "I can change. I can do it. I can change. Now!" She calls out for people to remain determined and to transcend adverse social circumstances, regardless of how heavy and insurmountable they may appear. She calls upon us to realise our potential for self-discovery and self-fulfillment. She is the heroine of this piece.

Carrying on the traditions

Ringgold is able to produce her art because of those who have gone before her passing on their knowledge. Her work liberates the repressed voice of Black culture. It celebrates the art women have been creating in the form of craft without recognition for many years. Ringgold is passing on her wisdom on to us. All she asks is that we carry on these brilliant traditions.

A collection of Faith Ringgold's art from 1963 to present day began a tour of the United States in 1992 and will continue through the first months of 1993.

Arrest and prosecute Officer Tremblay

Following the shooting to death of Marcellus François by a white policeman, Michel Tremblay in 1991, an investigation was conducted by a coroner Yarosky.

Certain excerpts from Yarosky's Report have made the news, but not the more pertinent and meaningful ones hereunder reproduced.

On the basis of the excerpted conclusions by Coroner Yarosky, there ought to be no more tardiness and hesitation in charging policeman Tremblay with murder.

In light of the past shootings (Anthony Griffin, Presley Leslie, Forbes, "Easy" Fletcher) and the recent killing of Trevor Kelly on 1 January 1993 — HAPPY NEW YEAR BLACK COMMUNITY — and there being no justice for any of these killings to date, the findings of Yarosky speak volumes.

That the conclusions of Yarosky's 1991

Report have gone unheeded up to this point seems to demonstrate the racist and undemocratic nature of this society.

Money has been offered to compensate the family of one of the police victims (Marcellus François). But money can never substitute for justice, dignity and decency. Not all Black people can be bought!

Coroner Yarosky concluded that "Tremblay committed a serious error...and for that he must bear responsibility.."

To date Tremblay remains in his cushy job while François lies stone cold dead 6 feet under, and no redress to date.

When will justice be served? Are the lives of Black people in Montreal valueless?

Remove Tremblay, and all other officers responsible for the murder of members of the Black community, from their jobs now and prosecute them now!

Excerpts from Yarosky's Report:

"Sergeant Michel Tremblay committed a serious error in firing when he did, and for that he must bear responsibility..." (p. 69)

"...Tremblay's explanation for firing his weapon... based on a gesture by ... François ..." (p. 55).

"...Tremblay's response to this gesture was to fire...first..." (p. 55)

"...Tremblay fired to what ... apprehended ... a threat..." (p. 55)

"the Pontiac and ... occupants ... under surveillance ... and no indication ... that François or ... others ... armed..." (p. 55)

"... François was not armed and represented no danger at all to ... Tremblay or anyone else ..." (p. 55)

"... clear ... Tremblay's response ... not justified. He fired too quickly..." (p. 56)

"...Tremblay's hasty decision to fire weapon..." (p. 58)

"...Michel Tremblay...14 years ... a member of police department ... only with SWAT ... 6 months ... only... in one ... hijack operation ..." (p. 57)

"... Tremblay was leading an elite squad ... with overwhelming force ... all ... odds in their favour ..." (p. 57)

It "was not a hostage taking or ... life threatening situation..." (p. 57)

"...Tremblay, possessing so little experience, should not have been leading this operation..." (p. 58)

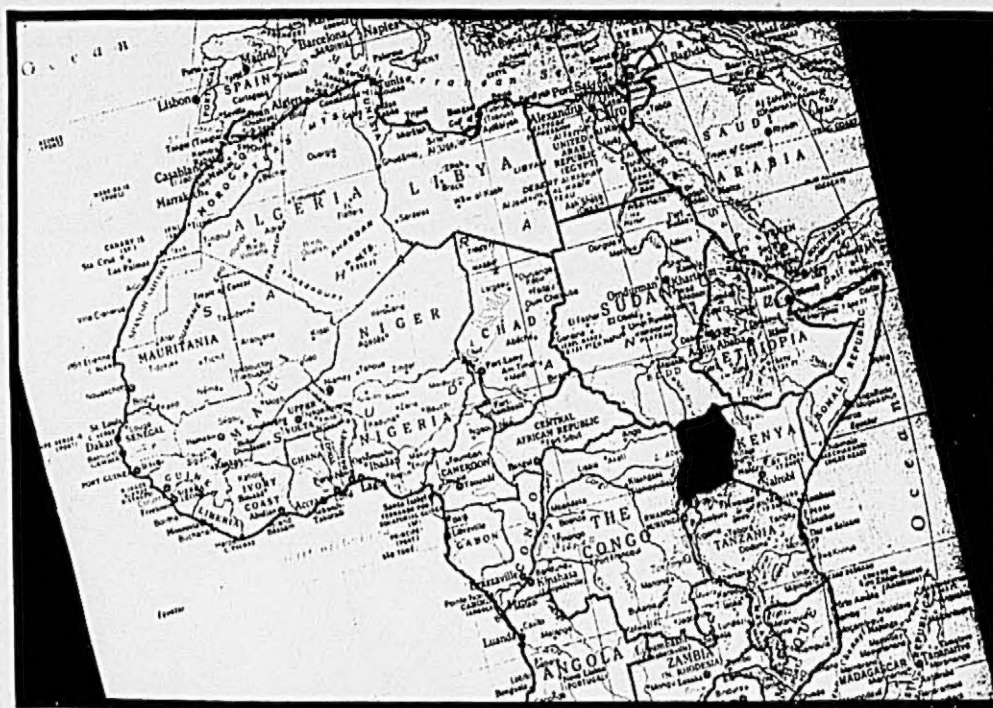
"the work of police officers, ... protecting the population, can be extremely dangerous at times ..." (p. 58)

"... In choosing their careers police officers know ... certain ... risk is inherent in their work and must be assumed by them. They are not entitled to fire their weapons at individuals merely to avoid any risk at all."

"... Important ... the police not ... risk their lives unduly ... equally important ... citizens not be exposed unduly to be killed by the very people ... hired to protect them."

"...to argue...Tremblay was entitled to shoot...François as a legitimate response to an ambiguous gesture...is to argue for a disproportionate and inappropriate distribution of risk between the police and citizens. To expect the citizens to hear the risk in such circumstances is unacceptable in a free and democratic society."

"There are situations in which police officers, seriously apprehending a danger from ambiguous gestures, are entitled to use force. The case of Marcellus François was not one of them." (p. 55)



Museveni — L'Instigateur de progrès socio-économiques en Ouganda

par Nicole Johnson

On ne peut trouver un pays en Afrique aussi fertile que l'Ouganda. Bien que l'Ouganda ait beaucoup d'attraits physiques, par exemple: La Source du Nil et le lac Victoria, on ne parle que de sa guerre civile qui a duré vingt ans et le tyran Idi Amin.

Depuis 1986, l'Ouganda a été engagé dans un programme pour améliorer son image internationale. Le président Yoweri Museveni, a établi la paix dans la majorité du pays. Malheureusement, il y a cependant encore des rebelles au Nord du pays en désentente avec Museveni.

C'est dommage que les Ougandais du nord soient pas contents qu'à la condition d'avoir un président qui vient du nord. Seulement une entente entre les rebelles et le président donnerait au pays l'abilité de se développer à son potentiel.

Avant que l'Ouganda puisse améliorer son économie, Museveni doit rétablir les rapports entre son pays et ses voisins d'Afrique de l'Est et avec le reste du monde. Pour atteindre ce but, Museveni a été l'hôte de plusieurs conférences internationales. Par exemple, la conférence du SIDA et celui de l'Organisation de l'Unité Africaine en 1991.

Museveni insiste que ses citoyens produisent des marchandises de qualité supérieure. Ceci afin d'agrandir le Produit National Brut (PNB). Le PNB avait un taux de croissance négatif en 1986. Par contre, le taux de croissance est maintenant de 7% en moyenne par année.

Museveni incite les idées originales pour développer son commerce d'exportation. En même temps, il est en train de signer des contrats pour diversifier l'importation des produits.

Museveni donne le message au monde que l'on peut placer son argent en Ouganda sans crainte. Il a invité les Indiens en exils à revenir dans leur pays natal et il leur a rendu leurs propriétés. Cette action est en accord avec sa personnalité très tolérante.

Malheureusement pour atteindre ce but, Museveni doit déplacer quelques Ougandais qui ont rempli le gouffre après le départ des Indiens.

L'Ouganda doit aborder un autre problème, tel que le SIDA. La population active diminue en laissant seulement les personnes âgées et les orphelins. On peut faire l'éloge de l'effort du président Museveni pour provoquer une prise de conscience à l'égard du SIDA.

Le Président recommande son ministère de la Santé de ne pas agir sous la contrainte de l'Eglise Catholique et des coutumes des tribus. De plus, il encourage son peuple de se parler franchement de sexualité. Le SIDA est une maladie hétérosexuelle partout en Afrique. Il faut que les Ougandais adressent le problème de la promiscuité dans leur société. Le ministère de la Santé est en train d'instruire le peuple ougandais au sujet du "sexe sans danger" et l'usage d'un condom.

Le SIDA a pris ses racines en Ouganda pendant la guerre civile. En raison de la détérioration de l'infrastructure médicale, les réserves de sang n'étaient plus contrôlées. Plusieurs réserves furent donc contaminées et malheureusement distribuées à un grand nombre de victimes.

En jugeant le succès de la lutte ougandaise contre le SIDA, il faut en premier lieu considérer si ce pays a les moyens et les ressources nécessaires. En dollars réels, l'Ouganda ne dépense que \$3.50 U.S. par personne en soins médicaux par année; tandis que les pays industrialisés dépensent une somme nette au delà de \$1000.00 par personne.

Pourvu que le président Museveni ait la possibilité d'avoir le temps et les ressources nécessaires afin de finir la remise en état son pays. Ses projets comprennent le rétablissement général de l'infrastructure du pays. L'Ouganda a besoin d'être à nouveau "la fierté de l'Afrique", un surnom que ce pays avait pendant les années soixante.

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Psychotherapy for women or men survivors of incest, sexual abuses or physical abuses in childhood, stress, burn-out, suicidal, break the silence. Use Rivard M.Sc. 521-0101.

Estetica offers students haircuts, for men & women, supervised by Jean Charles. Tues./Wed., 5pm. Cuts \$10, Colour Perms, Highlights \$15. Estetica, 2175 Crescent. Appointments 849-9231.

Creative Professional Photography portrait including studio session, contact sheet and 15 (8x10) pictures, \$90. Also: weddings, portfolio, etcetera. All camera formats used. Quality work at reasonable rates. 932-8094.

Getting Married??? Start off on the right foot. McGill Chaplaincy's marriage preparation course. Four sessions, 7-10 p.m. March 11, 18, 25, Apr. 1. Newman Centre, 3484 Peel. Call 398-4104 to register. Free to McGill Community.



Need to vent? We hear you. 398-6246.

7 - For Sale

Macintosh SE 2.5 meg mem., 20 meg hard drive, 800K floppy, 3 mih. warranty \$799. 668-7089 10am - 4pm Mon.-Fri.

Levis original old denim jeans (used) all sizes. Blue: \$17, 8 colours, \$22. No tax. Sweaters (Guatemalan), jean vests and jackets too! Call 854-8915 and leave your number. West Island.

Yucca Plant: Healthy 1.5 metre high. Just bought for \$100-sell \$50. Also beige-brown couch: 3 person-comfortable. \$60. Call 876-8855. Eva or Dave. ★★★★★

10 - Rides/Tickets

For Sale: Plane ticket from Montréal to Los Angeles (return). Approx. \$400. Willing to negotiate. Please call 284-0033 or 845-3304.

S.U.S. Spring Break II Daytona Beach, \$189. Return Coach & 7 nights Accommodation. Beach Front Hotel, Pool, Centre of Strip, Neon Wristbands. Bruce: 932-5190.

S.U.S. Spring Break III \$239 (incl. T. & S.C.). Daytona, Fla., Beach Front Hotel, Pool, Bars, 7 Nights & Return Coach (\$129 w/out Coach). Kelly/Nikki: 989-5885.

12 - Personal

Polish Students' Society, everyone interested call Ted at 365-9901 and leave a message. Students of all backgrounds are welcome.

Student Empowerment Fund: Disadvantaged groups (as per Article 2.4 of SSMU Constitution) are eligible for funding for projects involving broader Montreal community. Info 398-6800.

13 - Lessons/Courses

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

Exchange your English language for the Spanish or French language. Club Half

and Half. 465-9128.

Macintosh Tutoring: From basics to high-end applications. System 7, Microsoft Word, FreeHand, PageMaker, Norton Utils, Disk Management, etc. \$20/hr. 457-3639 evenings or leave message.

14 - Notices

As a full time student, you are a member of the Québec Public Interest Research Group (QPIRG) at McGill. If you wish to relinquish your membership in this organization and claim your \$3.00 refund, please come in person to Room 505 of the Eaton Building between 1:00 p.m. and 5:00 p.m. from February 1st to 19th, 1993.

INTER-FAITH DIALOGUE: A group of students meet to discuss "Views of God", Wed. Feb. 3, 12:30-1:30 p.m. Birks Bldg., 3520 University, Drop-In Centre. Everyone welcome! McGill Chaplaincy, 398-4104.

Denver. Join us on a social and spiritual pilgrimage. Meet thousands of students. See the Pope. Find some answers. Have a ball. Call the Newman Centre: 398-4106.

Freaks! Get published. Easy Descent Magazine seeks submissions (under 2000 wds.) of prose, poetry, comics, anything original. Deadline: Feb. 23/93. Send to Easy Descent, 286 Laurier Ave. W., Mil., PQ H2V 2K2.

CANCUN! CANCUN! CANCUN! Wild pool parties, dazzling nightclubs, beautiful Caribbean beaches, palm trees, margaritas, and you... Spring Break Paradise from \$399. Call Elaina 284-5003.

Iguana Tours - presents Springbreak '93 Daytona Beach Florida. Come join the party. Bus & Hotel \$249 - Hotel \$119. Flights available. For info. call Chris 672-9018. Feb. 20-27.

The Hottest Daytona Package! From \$179. No gimmicks. The best party, the best price! Incl.: Pool, TV, AC, phone, pool parties, etc. Call Rajesh 284-5277.

DAYTONA BEACH SPRINGBREAK! Break away to the hottest action in Daytona! Stay in one of the newest motels on the ocean, rated excellent, beach volleyball, free MTV, pool, refrigerators, special promotion. CALL NOW! 1-800-682-0919.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way to find out about yourself & others.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) has restarted peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shalmer Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!

MASTER SCHOOL OF BARTENDING

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MONTRÉAL - QUÉBEC

SPEAK OUT

A series of workshops on:

12 pm Mohawk Nation

Representative from the Mohawk Nation

1 pm Steve Scheinberg

Professor of History, Concordia University
(B'nai Brith League for Human rights)

2 pm Charles Small

(Oxford PhD candidate, Activist
expert on institutionalised racism)

3 pm Carellin Brooks

(Rhodes scholar, lesbian feminist activist)

4 pm Stan Barrett

Professor of Anthropology, Guelph University
(Author of: Is God A Racist, The Extreme Right in Canada)

5 pm Kiké Roach

(Racial Issues Chair of Black Students Network)

**HATRED
RACISM
SEXISM
HOMOPHOBIA
XENOPHOBIA
SEXUAL
ASSAULTS
VIOLENCE
OPPRESSION
INTOLERANCE
RACISM
SEXISM
HOMOPHOBIA
XENOPHOBIA
SEXUAL
ASSAULTS
VIOLENCE
OPPRESSION
INTOLERANCE
HATRED**



**Tuesday
February 2nd, Leacock 232**

Hillel

Eurocentres
Learn a Language, Live a Language

FRENCH IN FRANCE
ITALIAN IN ITALY
SPANISH IN SPAIN
GERMAN IN GERMANY AND SWITZERLAND
ENGLISH IN ENGLAND, SCOTLAND, IRELAND, AND THE USA
JAPANESE IN JAPAN

EUROCENTRES is a not for profit organization with centres throughout Europe specializing in high quality language courses for people of all ages from around the world. The courses are offered at every level and for varied periods of time throughout the year. The unique study/holiday programs combine general language programs with excursions, plays and concerts, social evenings and sports activities. Combined with a home-stay, EUROCENTRES is the perfect way to "learn and live a language".

Check with the Voyages Campus office closest to you.

VOYAGES CAMPUS
2085 Union, Suite L8 284-1368
3480 McTavish (Student Union) 398-0647

LADIES NIGHT
Open House Wednesdays
9:30-11:00 pm
2nd floor Pub

Every Wed.
DAVE MORAN
Thurs. Fri. Sat.
Feb. 4, 5, 6
CRYSTAL SHIP
A tribute to The Doors!

CARLOS & PEPE'S GRAN VUESTA!

9th ANNIVERSARY

Our 9th Anniversary is an opportunity to express our gratitude to all our faithful customers. To show our appreciation, take advantage of these coupons

99% OFF **GRAN VUESTA!** **CARLOS & PEPE'S**
9th ANNIVERSARY

In celebration of our 9th Anniversary we offer you this coupon good for 99% OFF the least expensive of two main course meals.

Manager's Signature _____
Offer valid only with this coupon until Feb. 11/93.
Cannot be used in conjunction with any other special.

1420 Peel

**ALL CARBONATED
BEVERAGES
(10oz Mugs)
.99¢**

99% OFF **GRAN VUESTA!** **CARLOS & PEPE'S**
9th ANNIVERSARY

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Cannot be used in conjunction with any other special.

1420 Peel

99¢ **GRAN VUESTA!** **CARLOS & PEPE'S**
9th ANNIVERSARY **1420 Peel**

**2 TACOS
POUR .99¢** **2 TACOS
FOR .99¢**

Offer valid only with this coupon until Feb. 11/93

Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

**CHICKEN
WINGS
1.9¢ EACH**
Minimum purchase 10 wings
4-7 pm
2nd floor only

99¢ **GRAN VUESTA!** **CARLOS & PEPE'S**
9th ANNIVERSARY **1420 Peel**

**2 TACOS
POUR .99¢** **2 TACOS
FOR .99¢**

Offer valid only with this coupon until Feb. 11/93

Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

99¢ **GRAN VUESTA!** **CARLOS & PEPE'S**
9th ANNIVERSARY **1420 Peel**

**2 TACOS
POUR .99¢** **2 TACOS
FOR .99¢**

Offer valid only with this coupon until Feb. 11/93

Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

**TACOS
.99¢
ALL THE TIME**
2nd floor pub

99¢ **GRAN VUESTA!** **CARLOS & PEPE'S**
9th ANNIVERSARY **1420 Peel**

**2 TACOS
POUR .99¢** **2 TACOS
FOR .99¢**

Offer valid only with this coupon until Feb. 11/93

Valid ONLY in upstairs pub from 4-7pm at Carlos & Pepe's

1420 PEEL (above Ste-Catherine)